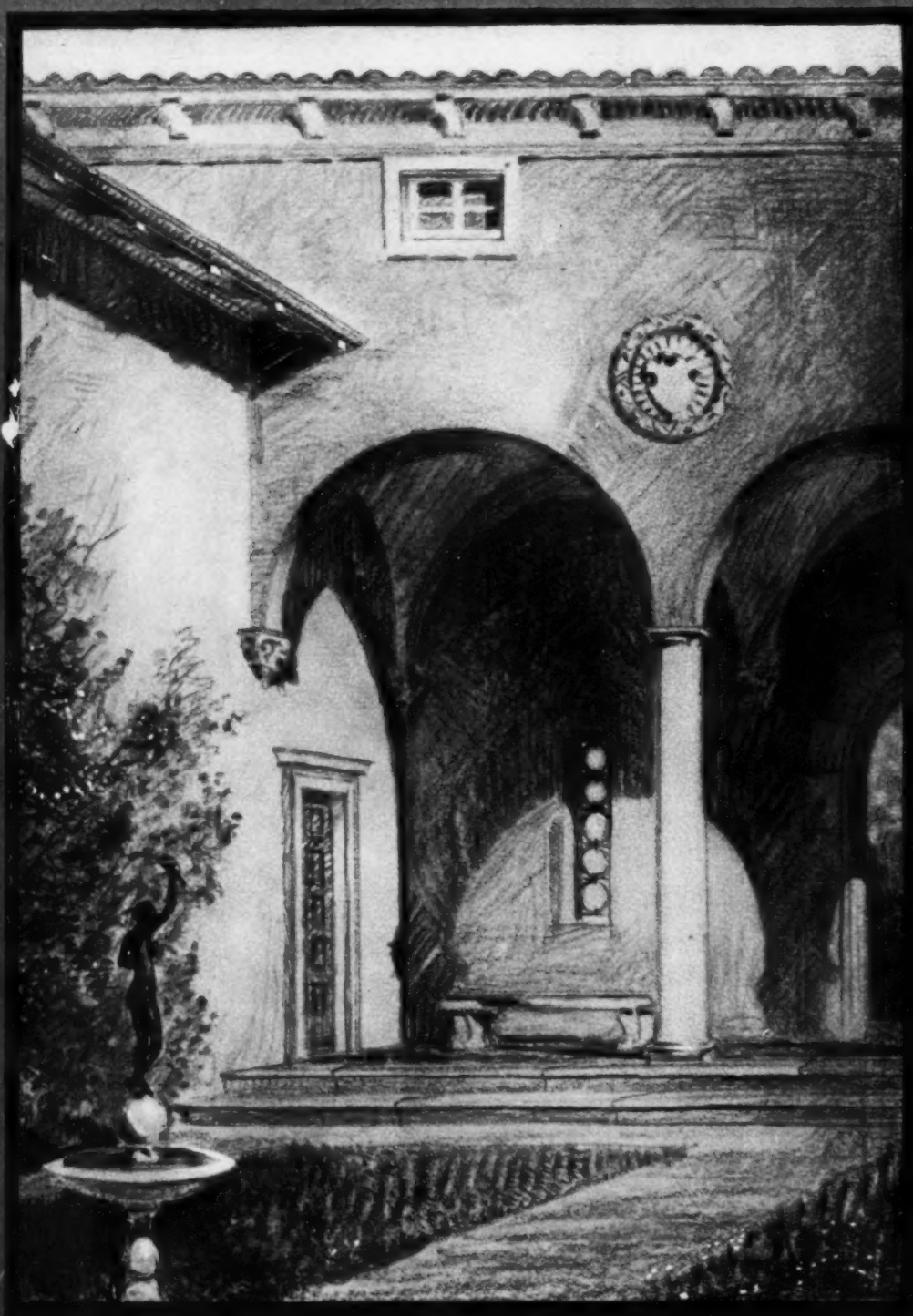


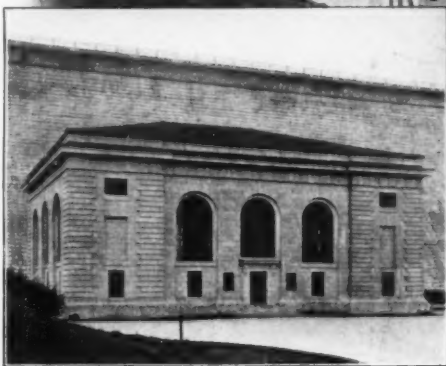
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# ARCHITECTURAL RECORD

July 1922



Chelmsford  
Gray Granite



*Detail—Gate House*

*The Clinton Dam and Gate House  
Clinton, Mass.*

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# The ARCHITECTURAL RECORD

Vol. LII  
No. 1

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Contributing Editors:

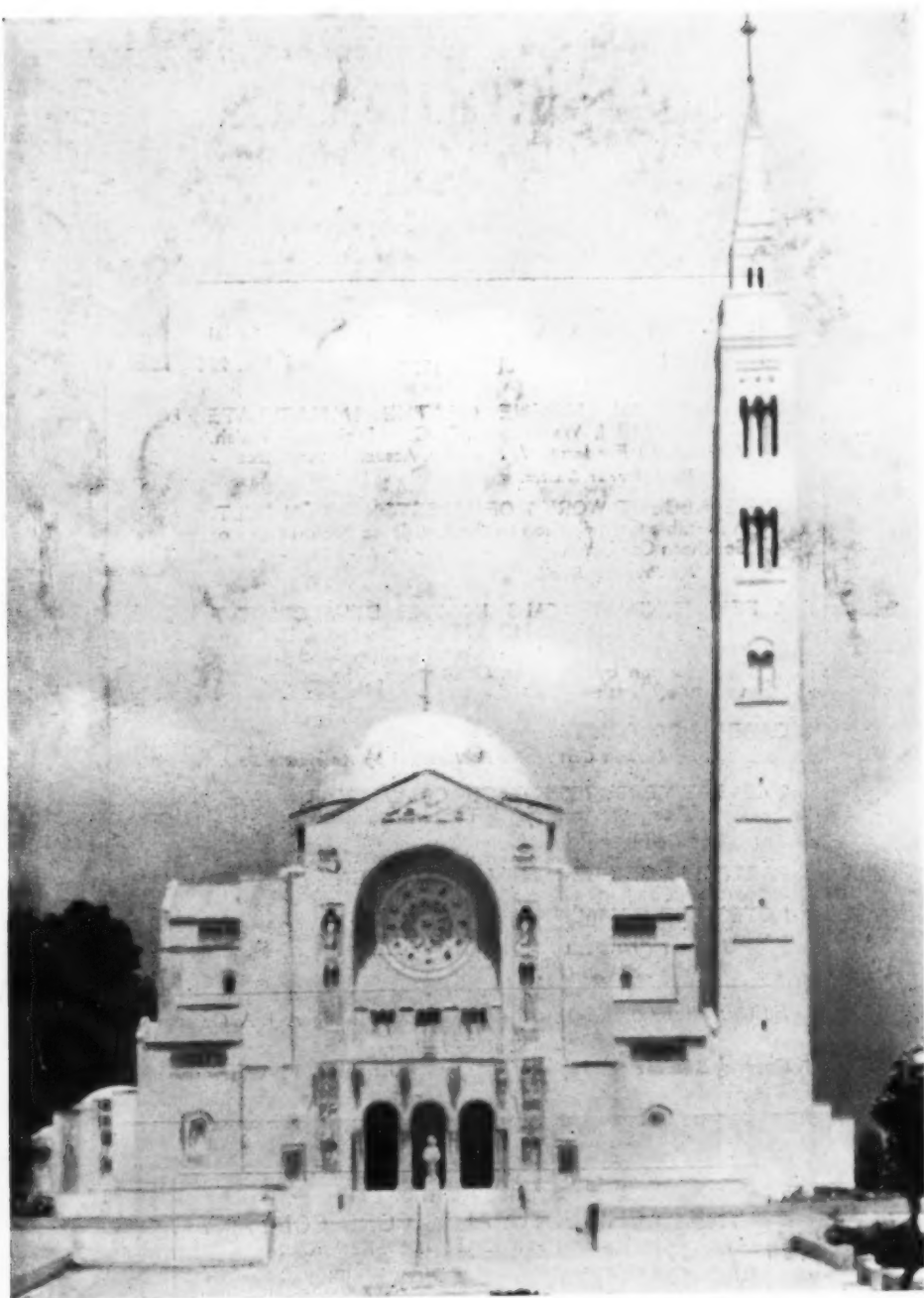
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THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION,  
WASHINGTON, D. C. MAGINNIS & WALSH, ARCHITECTS.  
FREDERICK V. MURPHY, ASSOCIATE ARCHITECT.



## THE NATIONAL SHRINE of the IMMACULATE CONCEPTION

WASHINGTON, D. C.

*Maginnis & Walsh, Architects — Frederick V. Murphy, Associate Architect*

*By*

*Sylvester Baxter*

THE National Shrine of the Immaculate Conception, under construction in Washington, is designed as a symbol of American Catholic devotion to the Blessed Virgin. Very important precedents which may be quoted are: Santa Maria Maggiore, of Rome; Santa Maria del Fiore, Florence; the noted modern shrines, in France, of Lourdes and Fourviere, the Swiss shrine at Einsiedeln, as well as the great New World shrine in Guadalupe, Mexico. The shrine at Washington will be one of the world's great Christian temples, in size and monumental character ranking with the most celebrated cathedrals of Europe.

The site chosen for the building is the

west side of the grounds of the Catholic University, at Brookland, very near the National Soldiers' Home. It is felt to be fitting that a great architectural work embodying the highest historical ideals of Catholic art shall be related to this center of Catholic culture, and it is the hope of those deeply concerned in the success of the enterprise that the traditions of Catholic liturgy and the nobility of its ceremonials will here find beautiful illustration.

The architects, Maginnis & Walsh, of Boston, addressing themselves to the problem, concluded that a domical style of architecture would best convey the national character of the project. The ob-



AN EARLY STUDY FOR THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION,  
WASHINGTON, D. C.

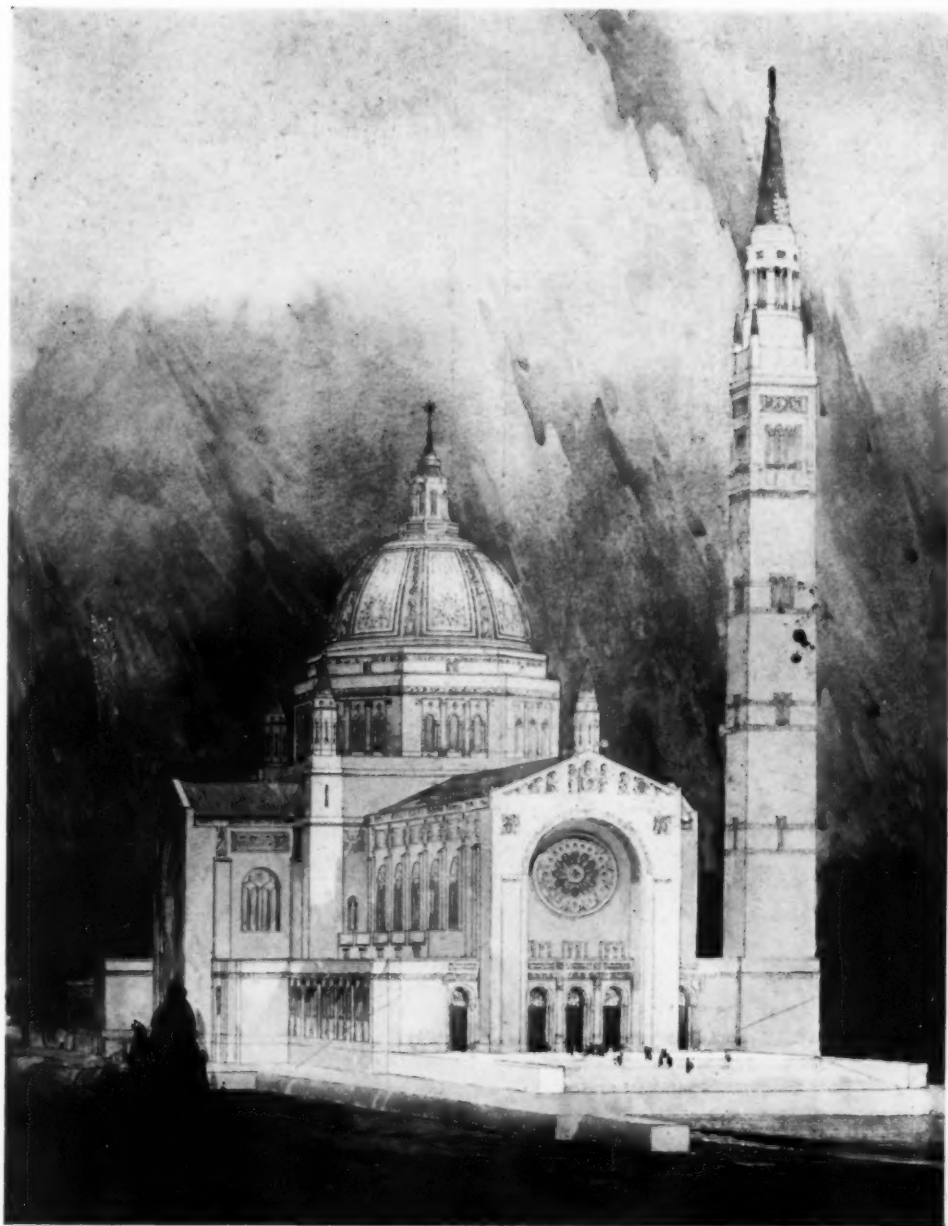
Maginnis & Walsh, Architects. Frederick V. Murphy, Associate Architect.

viousness of the dome of the National Capitol in the Washington scene was not regarded as any deterrent here; it was recognized that there was place for another dome of great scale, which would have its individuality heightened by a graceful campanile, a striking feature of the composition, related to Christian architectural traditions.

The choice of historical style was developed more or less inevitably out of the study. It was a determining consideration that the Byzantine system has that integrity of structure possessed by no other historical style of architecture except Gothic. The false or external dome of the Renaissance is only one of the insincerities of that particular tradition. The shrine is by no means to be con-

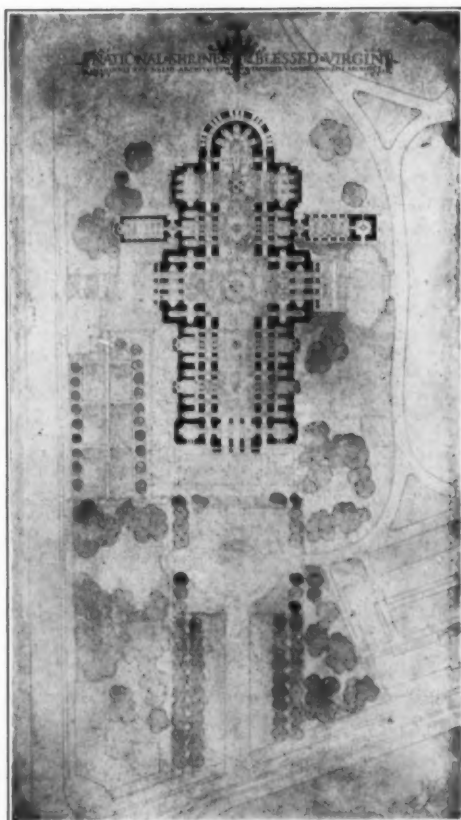
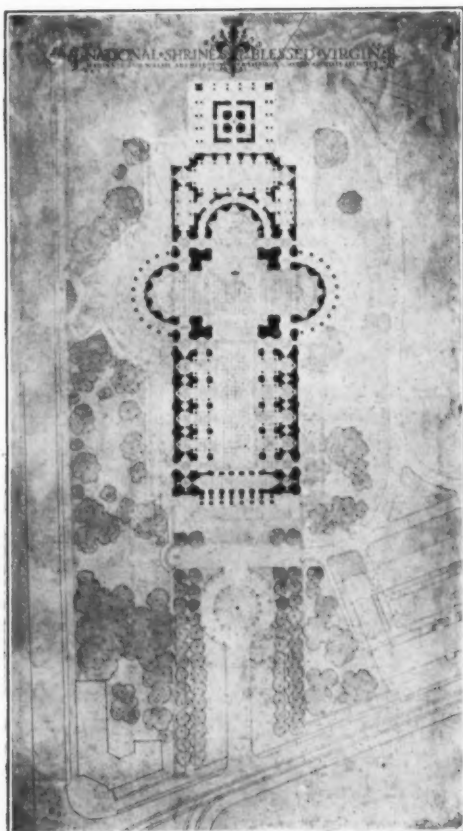
sidered as intended to rival the Capitol; architecturally it complements it, rather; its grandly proportioned mass will be as manifestly ecclesiastical in motive as that of the Capitol is secular, and just as one of the most celebrated distant views of the Capitol is obtained from the Soldiers' Home, very near the shrine, so from some point in the valley—perhaps from Arlington, beyond the Potomac, will doubtless be commanded a correspondingly striking vista of the shrine with its quite different, and lanternless, dome and graceful campanile.

The building is cruciform in plan with a triple apse, at the focus of which is placed the great altar. The triple apse has a singularly fitting symbolism. Each apse is to contain five chapels, so that the



AN EARLY STUDY FOR THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION, WASHINGTON, D. C. MAGINNIS & WALSH, ARCHITECTS. FREDERICK V. MURPHY, ASSOCIATE ARCHITECT.





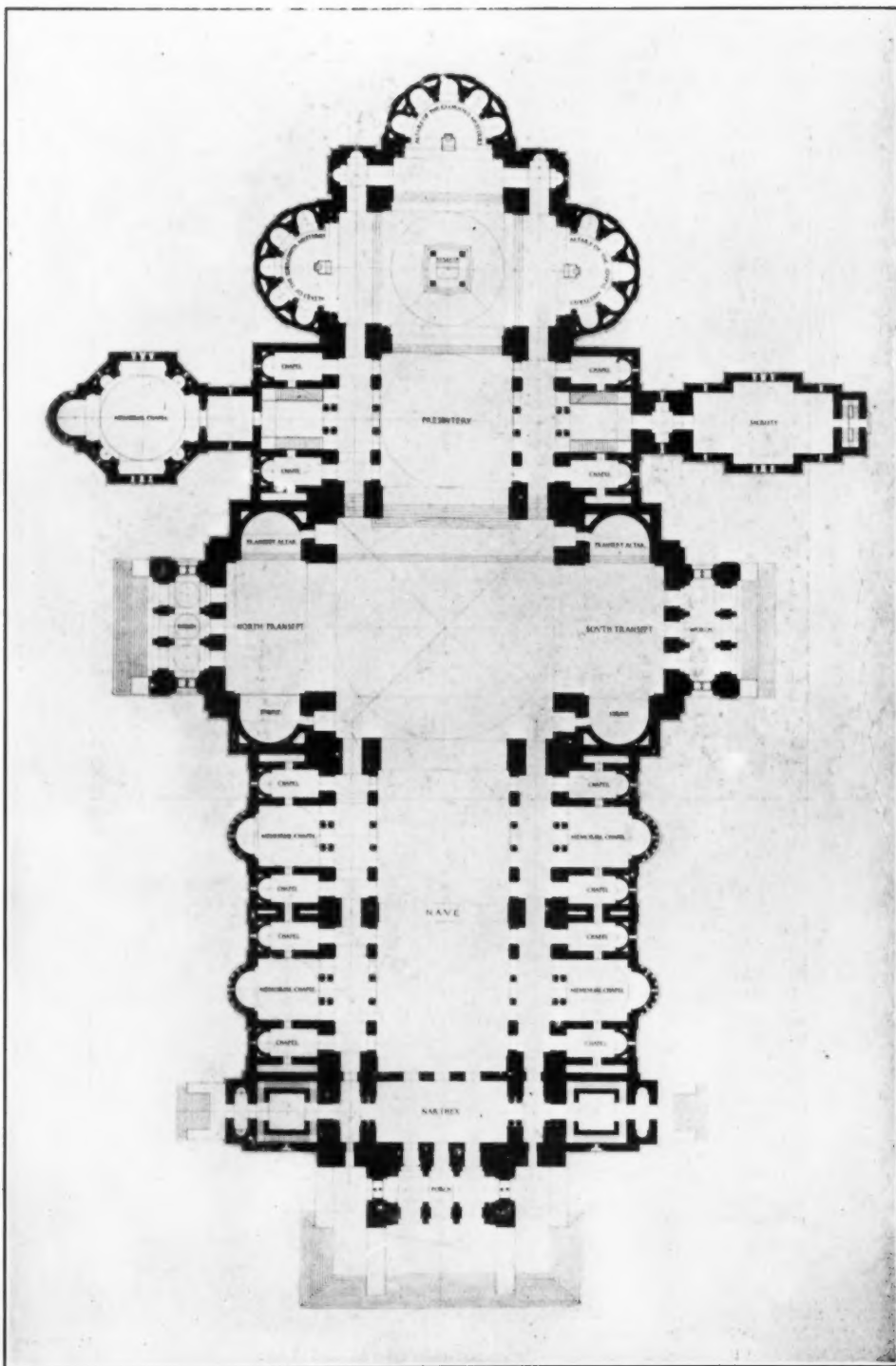
PLAN STUDIES—THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION,  
WASHINGTON, D. C.

Maginnis & Walsh, Architects. Frederick V. Murphy, Associate Architect.

fifteen mysteries of the Rosary in the three familiar groups serve to express the central motive of the building. Between the triple apse and the transept lies a deep choir or presbytery. Axially disposed in relation to this are a capacious sacristy, with ample vesting space for large numbers of clergy at times of important ceremonies, at the epistle side, and a memorial chapel to the soldiers of the Great War at the gospel side.

Related to the sacristies, but accessible directly for the public from outdoors, is a foyer which forms the first story of the campanile, which rises to a height of three hundred and thirty feet, and which by virtue of its elevated situation will be as prominent as the Washington Monument

itself. The transept has a width of two hundred and thirty-eight feet. In relation to each transept is a very large recessed altar. The nave is fifty-four feet wide, ninety feet high and approximately four hundred and fifty feet long. An ambulatory completely encircles the nave. This ambulatory communicates with the lateral chapels, which are varied in scale, some of them taking on a very large importance, so as to develop transverse vistas across the church. An open triforium encircles the edifice, so that an excess of the seating capacity of over three thousand provided for in the auditorium may be had. The narthex, the width of the nave, is a monumental promise of a noble interior. It is entered



PLAN—FINAL DESIGN FOR THE NATIONAL SHRINE OF THE IMMACULATE  
CONCEPTION, WASHINGTON, D. C. MAGINNIS & WALSH, ARCHITECTS.  
FREDERICK V. MURPHY, ASSOCIATE ARCHITECT.



STUDY SKETCH FOR INTERIOR—THE NATIONAL SHRINE OF THE  
IMMACULATE CONCEPTION, WASHINGTON, D. C. MAGINNIS & WALSH,  
ARCHITECTS. FREDERICK V. MURPHY, ASSOCIATE ARCHITECT.

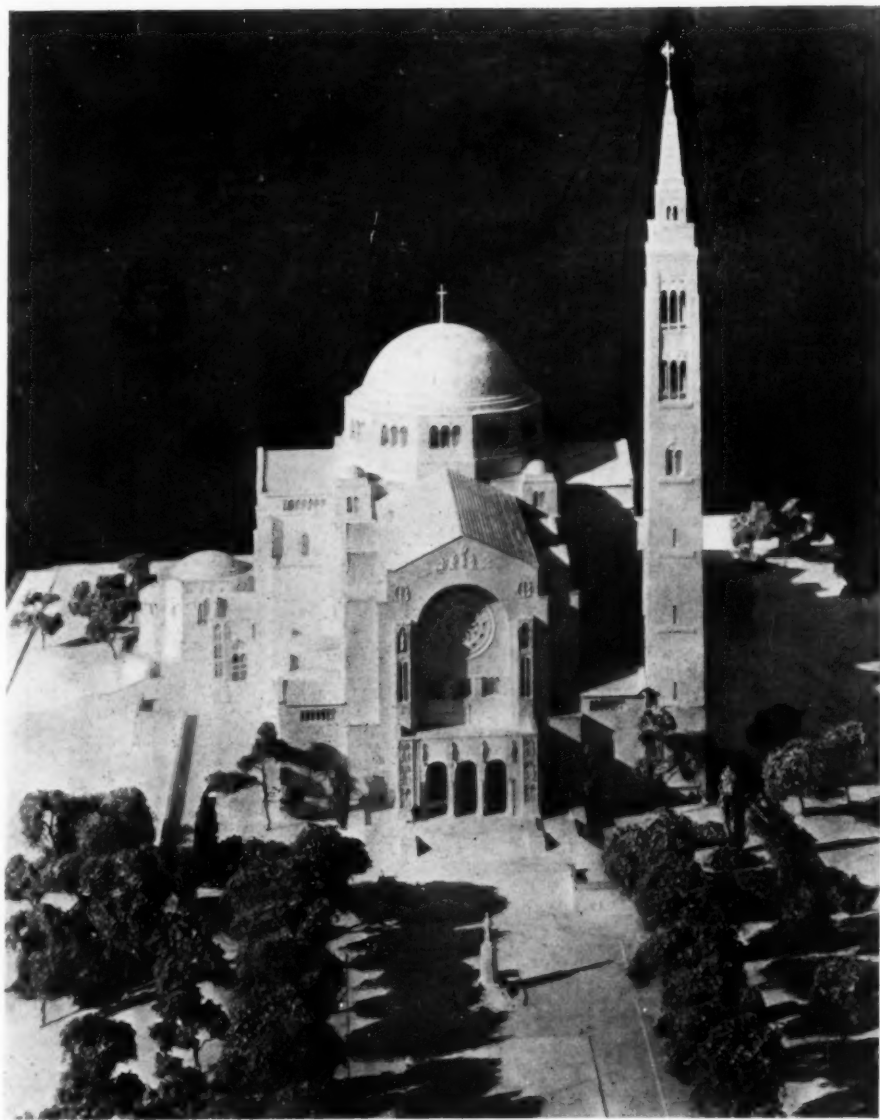


SKETCH OF INTERIOR—FINAL DESIGN FOR THE NATIONAL SHRINE OF THE  
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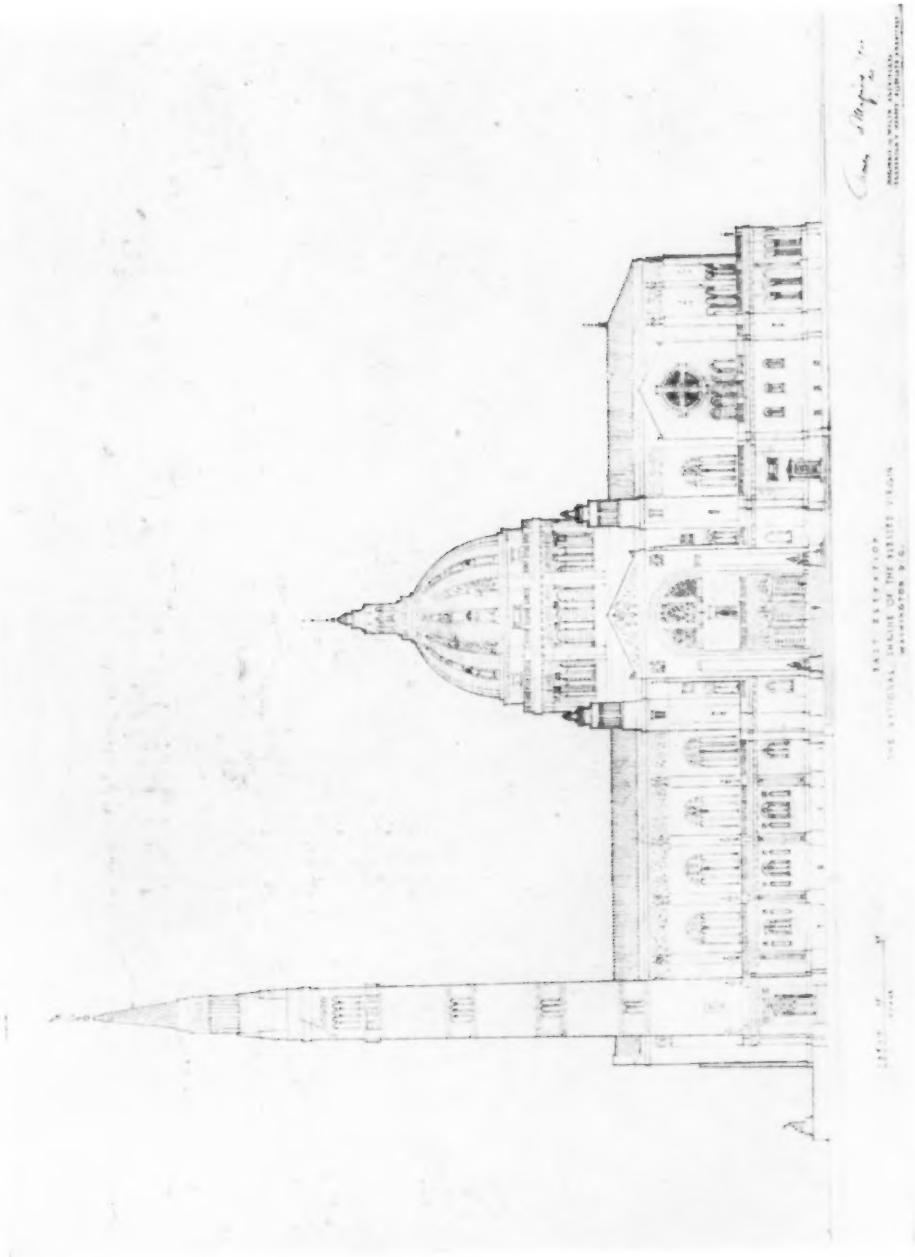


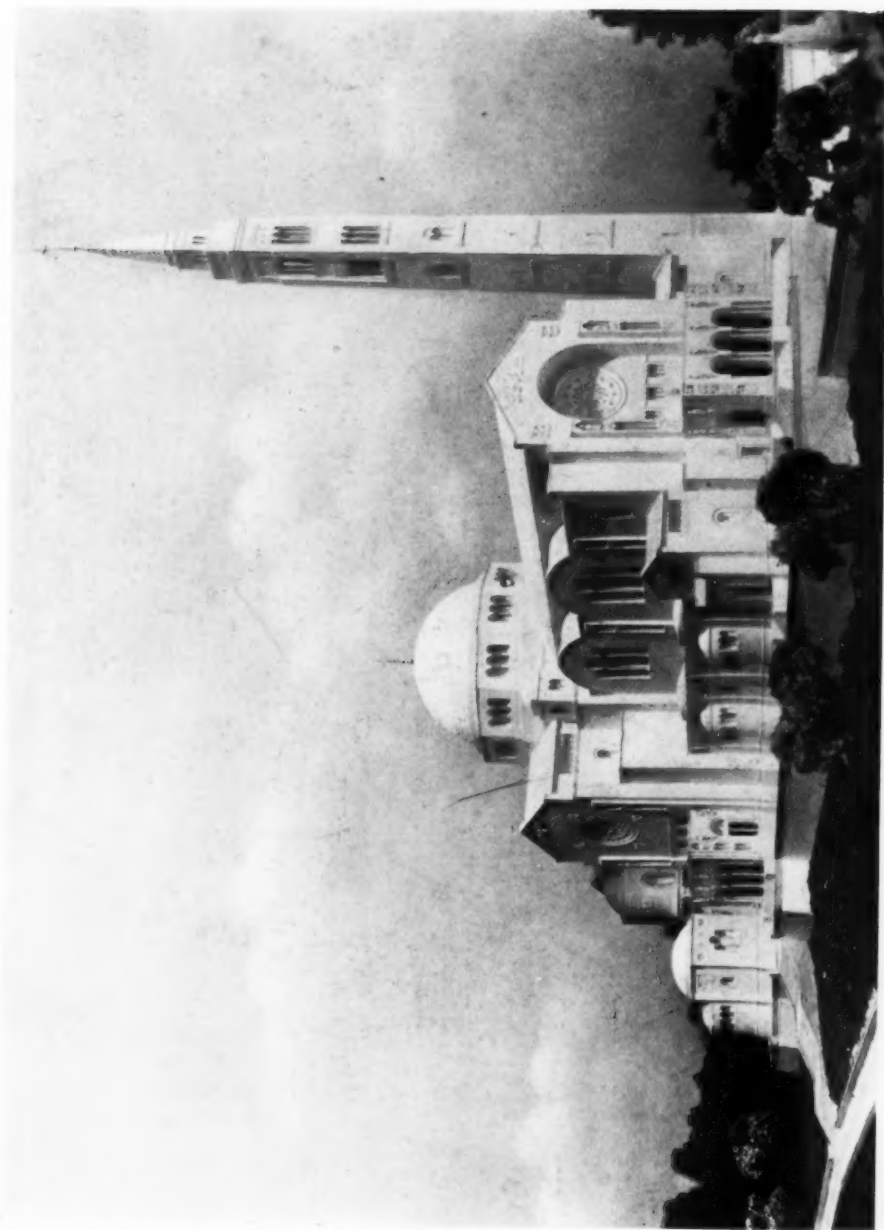
PRELIMINARY STUDY OF SOUTH ELEVATION—THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION, WASHINGTON, D. C. MAGINNIS & WALSH, ARCHITECTS. FREDERICK V. MURPHY, ASSOCIATE ARCHITECT.



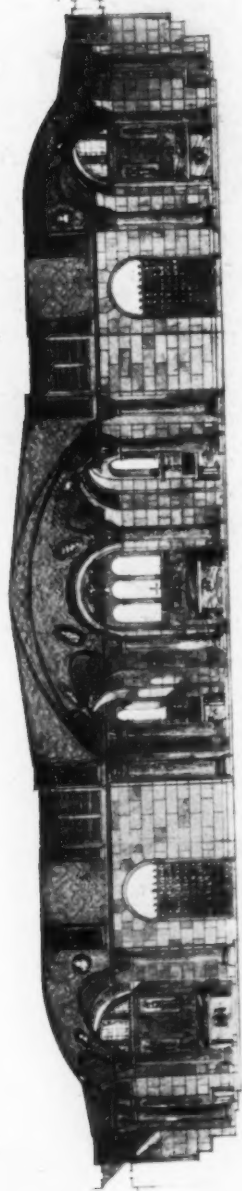


MODEL OF FINAL DESIGN—THE NATIONAL SHRINE OF THE  
IMMACULATE CONCEPTION, WASHINGTON, D. C. MAGINNIS & WALSH,  
ARCHITECTS. FREDERICK V. MURPHY, ASSOCIATE ARCHITECT.





MODEL OF FINAL DESIGN THE NATIONAL SHRINE OF THE  
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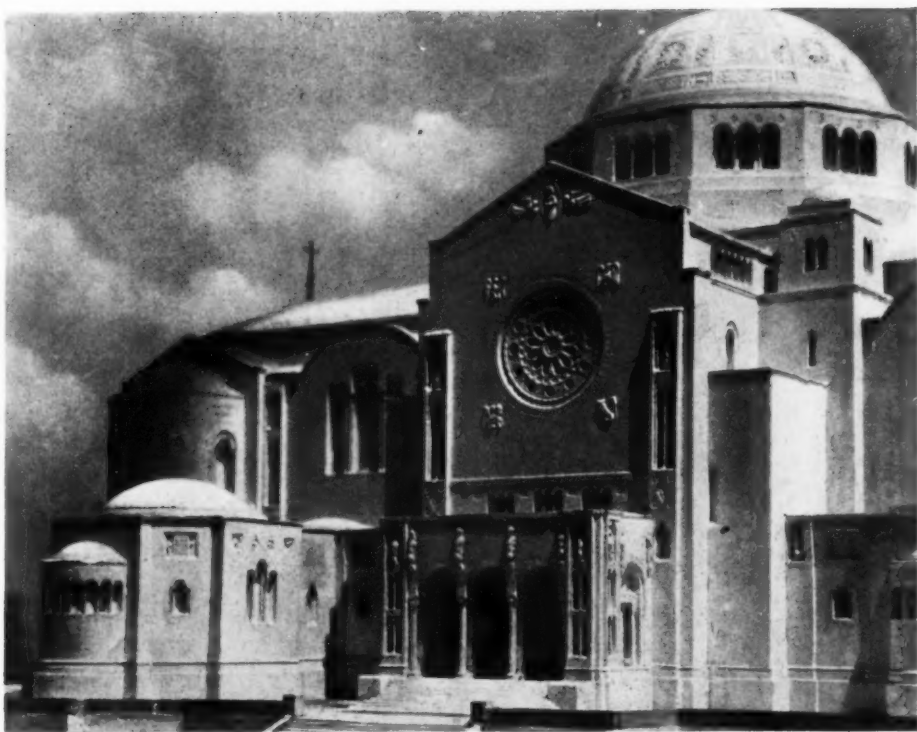
TRANSVERSE SECTION

(Scale: 1/8" = 1'-0")

THE CRYPT

THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION  
 ARCHITECTS: MAGINNIS & WALSH  
 ARCHITECTS: FREDERICK V. MURPHY, ASSOCIATE ARCHITECT.

THE CRYPT NOW UNDER CONSTRUCTION—THE NATIONAL SHRINE  
 OF THE IMMACULATE CONCEPTION. MAGINNIS & WALSH,  
 ARCHITECTS. FREDERICK V. MURPHY, ASSOCIATE ARCHITECT.



DETAIL OF TRANSEPT—THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION,  
WASHINGTON, D. C.

Maginnis & Walsh, Architects. Frederick V. Murphy, Associate Architect.

through three great arches framed with clusters of marble columns. At the crossing of the transept and nave the interior dome has an elevation of one hundred and eighty-one feet.

Underneath the triple apse is designed a particularly interesting type of crypt containing fifteen chapels. Correspondingly, the principal altar will be placed in the same focal relation as in the apse overhead. This crypt, the construction of which is to be immediately undertaken, will have a capacity of approximately fifteen hundred feet. No pews are to be placed in either auditorium. The height of the vault of the crypt is twenty feet six inches.

The architects are planning to have a very distinguished system of mosaic, based on the early Christian examples of Rome, which may be executed as means will admit in the future. This will be applied directly upon the vaults. The

intention is to create, by means of a combination of marble walls and mosaic vaults, such an effect of color as will induce the same sense of devotion that so notably distinguishes St. Mark's, in Florence. It is the conviction of the architects that no attempt should be made literally to relate the design of the building to any historical epoch, but that all traditional sources pertinent to the main motive of the scheme should be made to contribute. Out of regard to this point of view, they have felt at liberty to employ much of the beautiful decorative detail of the Lombardy architecture, the affinity of which with the Byzantine style is unquestioned.

The design, as finally achieved, is a product of gradual evolution under the long and careful study by the architects. The work of construction is now in hand, the building of the crypt having just been contracted for.





SIDE ELEVATION—RESIDENCE OF W. T. JEFFERSON, ESQ.,  
PASADENA, CAL. MARSTON & VAN PELT, ARCHITECTS.



RESIDENCE OF W. T. JEFFERSON, ESQ., PASADENA, CAL.  
Marston and Van Pelt, Architects



## SOME RECENT WORKS OF MARSTON & VAN PELT



A NOTABLE CONTRIBUTION TO THE RESIDENCE  
ARCHITECTURE OF SOUTHERN CALIFORNIA

*By*  
*Prentice Duell*

WITHIN the past decade the architecture of Southern California has developed with a rapidity nothing short of remarkable, best accounted for as the result of an accumulation of forces coming at a time wholly propitious to their full expression.

The peculiar beauty of California and its Spanish heritage have always been inspiring, but it was necessary that a stimulating factor such as the Exposition at

San Diego come about in order to make the esthetic dream a reality. From then on an artistic development began to show itself, gaining continually new interest and strength through the ever increasing number of appreciative inhabitants.

In Southern California, a country full of the enthusiasm of youth, architectural activity knows no bounds. As might be inferred, the results are not always of the highest order, but the average of the



RESIDENCE OF W. T. JEFFERSON, ESQ., PASADENA, CAL.  
Marston & Van Pelt, Architects.

work is good and now and then some very interesting and noteworthy things are produced.

Among the architects whose works merit first place are Messrs. Marston and Van Pelt, who for a number of years have been firmly established in Pasadena. As is the case with any firm in a comparatively new country, they are responsible for a variety of work, but above all their residences stand paramount. In this field, they have been particularly successful, favoring the Spanish and Italian styles, adapted to meet the somewhat similar conditions of Southern California. There is a generous diversity and originality in their handling of these styles and the sympathetic relationship of the house with its surroundings is always apparent. There is no conscious striving after effect, notwithstanding the fact that

their work has a decidedly picturesque quality. There is much of straightforward and simple craftsmanship displayed in the construction, and the hand of the builder and the mark of his tool remain a part of the finished work.

The small houses are all designed in a direct and simple manner, with no deception as to their modest dimensions. Those following the Spanish tradition are especially pleasing, that of Mr. N. C. Sweet being a good example. One finds the house half hidden in the shade of a eucalyptus grove, the low tiled roof and roughly plastered walls with a bit of decoration about the openings, recalling the spirit of old California of Ramona's day.

A house somewhat removed from the usual spirit of the work of the firm is that of Mr. Garfield R. Jones. The departure lies, however, in the architec-



ENTRANCE SHOWING BRIDGE AND MOAT, RESI-  
DENCE OF W. T. JEFFERSON, ESQ., PASADENA,  
CAL. MARSTON & VAN PELT, ARCHITECTS.

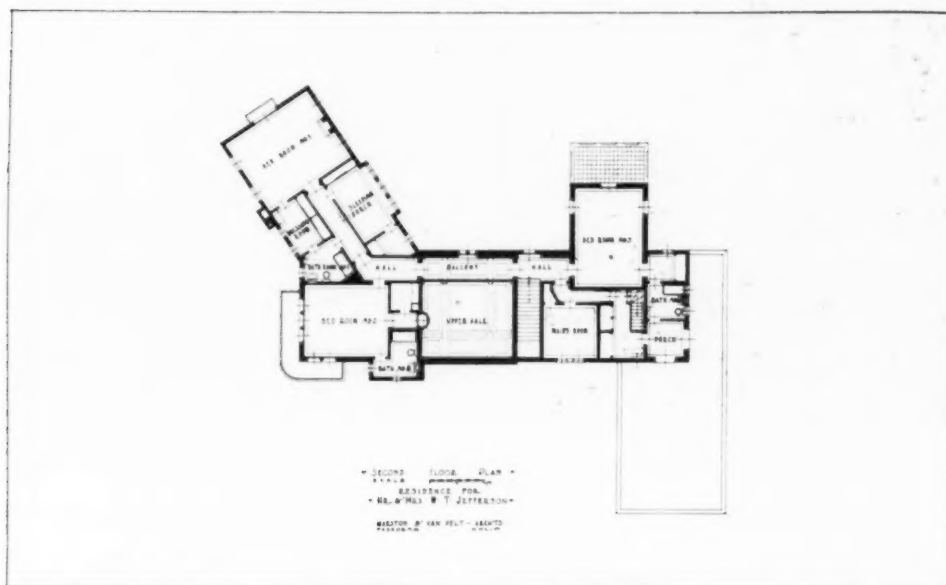


SIDE AND REAR ELEVATION. RESIDENCE OF W. T. JEFFERSON,  
ESQ., PASADENA, CAL. MARSTON & VAN PELT, ARCHITECTS.





FIRST FLOOR PLAN—RESIDENCE OF W. T. JEFFERSON, ESQ., PASADENA, CAL.  
Marston & Van Pelt, Architects.



SECOND FLOOR PLAN—RESIDENCE OF W. T. JEFFERSON, ESQ., PASADENA, CAL.  
Marston & Van Pelt, Architects.



DOOR INTO LIVING ROOM—RESIDENCE  
OF W. T. JEFFERSON, ESQ., PASADENA,  
CAL. MARSTON & VAN PELT, ARCHITECTS.



STAIRWAY IN ENTRANCE HALL



LIVING ROOM

RESIDENCE OF W. T. JEFFERSON, ESQ., PASADENA, CAL.

Marston & Van Pelt, Architects.



ENTRANCE HALLWAY



BALCONY IN ENTRANCE HALLWAY

RESIDENCE OF W. T. JEFFERSON, ESQ., PASADENA, CAL.

Marston & Van Pelt, Architects.



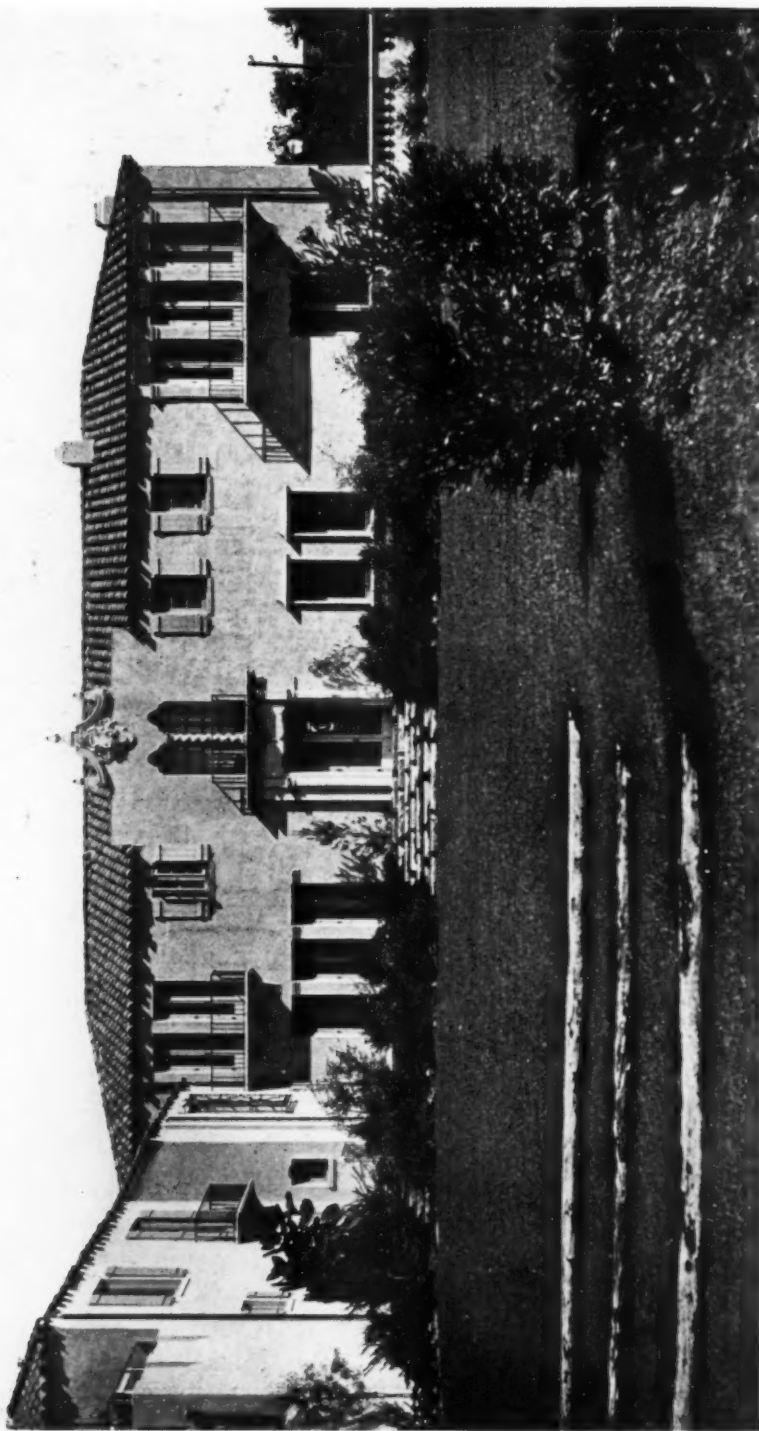
DINING ROOM—RESIDENCE OF W. T. JEFFERSON, ESQ., PASADENA, CAL.  
Marston & Van Pelt, Architects.



RESIDENCE OF N. C. SWEET, ESQ., PASADENA, CAL.  
Marston & Van Pelt, Architects.

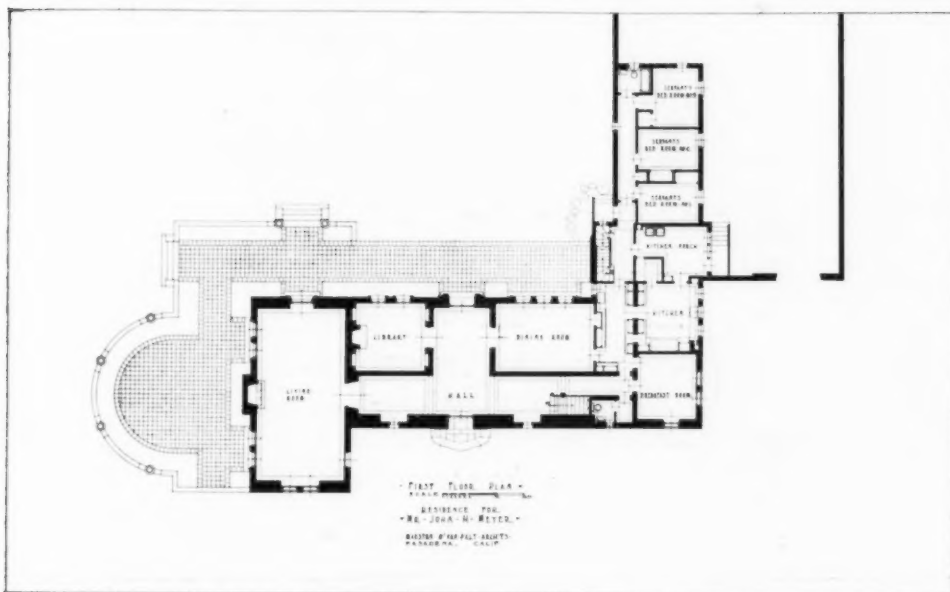


ENTRANCE, FRONT—RESIDENCE OF N. C. SWEET, ESQ.,  
PASADENA, CAL. MARSTON & VAN PELT, ARCHITECTS.



GARDEN ELEVATION—RESIDENCE OF JOHN HENRY MEYER,  
ESQ., PASADENA, CAL. MARSTON & VAN PELT, ARCHITECTS.  
P. G. THIENE, CONSULTING LANDSCAPE ARCHITECT.

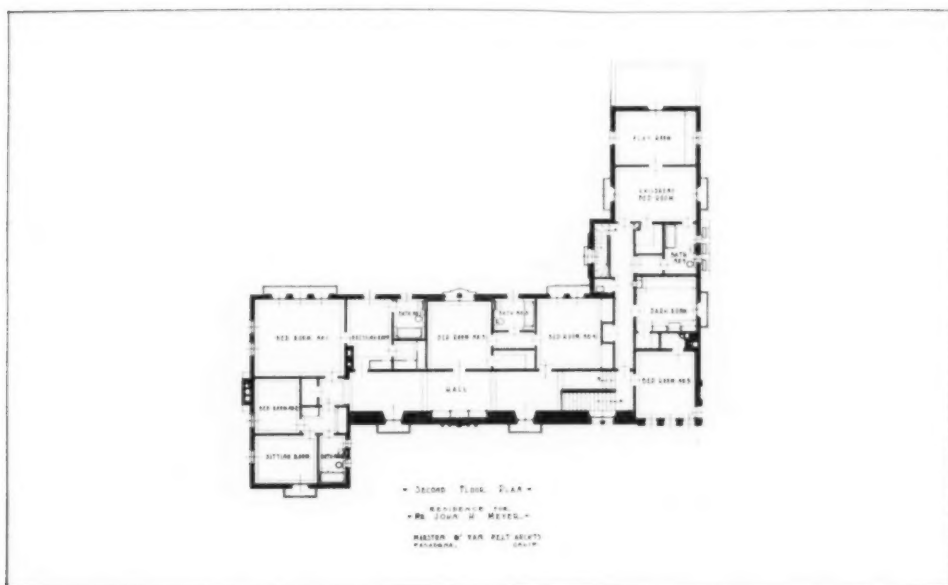




ENTRANCE ELEVATION AND FIRST FLOOR PLAN—RESIDENCE OF JOHN HENRY MEYER, ESQ.,  
 NEAR PASADENA, CAL.  
 Marston & Van Pelt, Architects.



ENTRANCE GATEWAY—RESIDENCE OF JOHN HENRY MEYER, ESQ., NEAR PASADENA, CAL.  
Marston & Van Pelt, Architects.

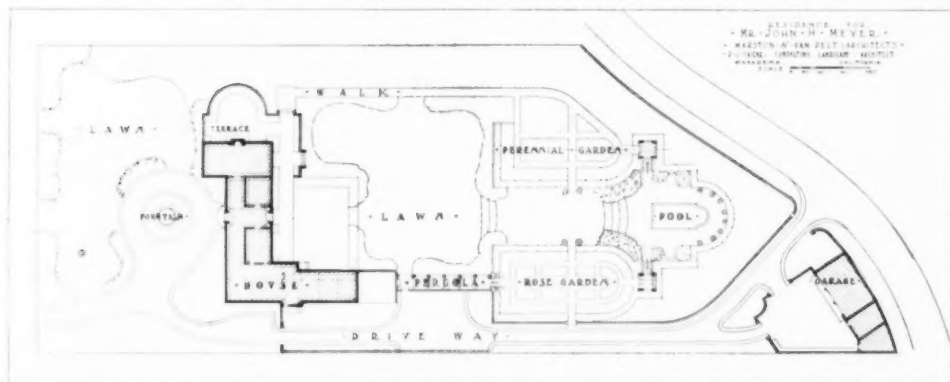


SECOND FLOOR PLAN—RESIDENCE OF JOHN HENRY MEYER, ESQ., NEAR PASADENA, CAL.  
Marston & Van Pelt, Architects.



DETAIL OF GARDEN—RESIDENCE OF JOHN HENRY MEYER, ESQ., NEAR PASADENA, CAL.  
Marston & Van Pelt, Architects.

P. G. Thiene, Consulting Landscape Architect.



BLOCK PLAN—RESIDENCE OF JOHN HENRY MEYER, ESQ., NEAR PASADENA, CAL.  
Marston & Van Pelt, Architects.

P. G. Thiene, Consulting Landscape Architect.



STAIR HALL—RESIDENCE OF JOHN HENRY  
MEYER, ESQ., NEAR PASADENA, CAL.  
MARSTON & VAN PELT, ARCHITECTS.



GARDEN ELEVATION—RESIDENCE OF J. E. TILT, ESQ., PASADENA, CAL.  
Marston & Van Pelt, Architects.



GENERAL VIEW—RESIDENCE OF J. E. TILT, ESQ., PASADENA, CAL.  
Marston & Van Pelt, Architects.



GALLERY—RESIDENCE OF J. E. TILT, ESQ., PASADENA, CAL.  
Marston & Van Pelt, Architects.



LOGGIA—RESIDENCE OF J. E. TILT, ESQ., PASADENA, CAL.  
Marston & Van Pelt, Architects.





RESIDENCE OF S. S. HINDS, ESQ., PASADENA,  
CAL. MARSTON & VAN PELT, ARCHITECTS.



MAIN ENTRANCE—RESIDENCE OF W. K. JEWETT, ESQ., PASADENA, CAL.  
Marston & Van Pelt, Architects.

tural expression rather than in the historical precedent. The type follows the English colonial style which grew up about San Francisco among the British settlers, shortly after the days of "Westward Ho!" It is a style with possibilities worthy of development, but will probably never meet with marked favor, for the trend of popular interest is decidedly in favor of Spanish adaptation. This example is a simple expression in wood of an open plan conforming to the conditions imposed by the climate, and seems quite as livable as those of the conventional brick or tile construction.

One of the larger works done by the firm is the house for Mr. J. E. Tilt. Commanding an elevated position, it bears a certain repose and impressiveness, though it undoubtedly lacks the surety and directness in treatment exemplified in the later work. The interior, however, is very commendable.

The house for Mr. S. S. Hinds is one of the best things done by the firm both from the standpoint of the house and of the garden. Some years ago, this garden was selected as one of the best five in Southern California. The house is exceptionally well built and the craftsmanship, especially that of the wood work, is deserving of the highest praise. The construction is honest throughout and the half-timber more than mere ornamentation. There are bits of delightful wood-carving, particularly on the corbels, which often take the forms of grotesques.

A house almost in direct contrast with the foregoing is that of Mr. W. K. Jewett. As an *ensemble* it is hardly open to criticism, the simplicity of the mass and the satisfactory relation of its elements atoning for a few bits of perhaps questionable detail. The heavy terracotta window frames could be refined or even dispensed with, and the quoins



CONSERVATORY IN THE RESIDENCE OF W. K. JEWETT, ESQ., PASADENA, CAL.  
Marston & Van Pelt, Architects.

should be acknowledged as more than mere ornamental encrustations. The design of the interior and its appointments are very agreeable and, all in all, more successful than the exterior.

The house is set in a vast garden, the plan of which was developed from original sketches drawn by Mr. Charles Leavitt of New York City. At the front and rear of the house lie the formal garden and the mall, respectively, each carefully studied and adorned with Italian sculptures. Surrounding the estate and encompassing the house and its formal adjuncts, is a walk set in an informal garden and interrupted at intervals by "surprise" gardens, made attractive with sculpture and fountains. The walk "ties-in" the several buildings of the estate and ultimately passes before the garage at the rear of the house, where it joins the main driveway.

An interesting example based wholly

on the Spanish tradition is the house for Mr. John Henry Meyer, which is situated near Pasadena. This house was one of the first to employ color to any extent upon the exterior walls. In this instance they may be described as pink, though through variation it becomes at times an ochre and Naples yellow. At any rate, the color, though meant only for the delectation of the esoteric, found instant favor in the popular mind, with the result that now many of the small and audacious houses which spring up almost over night about Los Angeles, display a veritable riot of the palette. However, since the example at hand was one of the first to revive external color, Messrs. Marston and Van Pelt are to be complimented. Color was the one thing most needed in the architecture of Southern California, though the architects, as a whole, were too timid to employ it to any great extent.



GARDEN ELEVATION—RESIDENCE OF GARFIELD R. JONES, ESQ., OAK KNOLL,  
PASADENA, CAL.  
Marston & Van Pelt, Architects.

The house makes a pleasing appearance with its pink walls, red-tiled roof and stone-colored ornamentation about the entrance. The shutters are pale blue—rather exceptional, to say the least—but one soon feels that they lend their note to the studied harmony and tend to cool down the otherwise warm tone of the *ensemble*. In spite of the simplicity of the composition and its restraint as regards detail, a decided interest is maintained throughout by the studied placing of the openings. Attention is justly drawn to the entrance by virtue of its being the one spot of ornamentation, in itself a study of elimination in favor of conscious refinement.

On the interior one feels that there is some inconsistency in the treatment of several rooms, but the variation is so slight that it hardly warrants adverse

criticism. The rooms are richly finished, and the furniture and fixtures designed in excellent taste. The hallway of the second floor has a large built-in linen closet of Spanish design, a beautiful architectural composition and a delightful piece of wood-carving.

The residence of Mr. W. T. Jefferson marks a high point in the work of the firm and, as an example of style, is one of the best arguments in favor of Spanish adaptation in Southern California. It is especially fortunate in its location. The premises lie along a shady and somewhat narrow street about which still lingers much of the old tradition. The house stands back some distance from the street, on the opposite bank of a natural *barranco* (or small stream) and a bridge spanning this improvised moat connects with the main entrance. To the rear of



RESIDENCE OF GARFIELD R. JONES, ESQ., OAK KNOLL, PASADENA, CAL.  
Marston & Van Pelt, Architects.



INTERIOR—RESIDENCE OF GARFIELD R. JONES, ESQ., OAK KNOLL, PASADENA, CAL.  
Marston & Van Pelt, Architects.

the house the land falls away rather abruptly in a series of natural terraces which are overgrown with a dense tropical verdure, while below it widens out into an extensive and wooded valley. The setting is incomparable even in this land of extraordinary beauty.

The ordonnance of the plan was determined by the irregularities of the land, giving an arrangement both interesting and ingenious in its workings. A great entrance hall is the key to the solution, rising through the two stories and dividing the living rooms and owner's chambers from the dining room, kitchen, and servants' quarters. One enters the hall upon a mezzanine floor several steps above the first floor level, and a short flight of stairs lead up to a balcony at the rear of the hall, giving access to the rooms of the second floor.

The elevations in expressing the plan give to the hall a greater height than that of the adjoining portions of the house, and the two trees which rise above the house from the rear emphasize further the height and significance of this element. The elevation of this portion is more important still in that it contains the main entrance with the single use of a decorative *motif*.

An idea of the interior of the house can best be obtained from the photographs. The architectural and decorative treatment is handled throughout in a subdued key, in keeping with the *objets d'art* and the canvases of old Spanish masters. As a whole, the house is a distinct contribution to the architecture of Southern California and to the residential work of this country.



## A FEW FUNDAMENTALS *in the* DEVELOPMENT of A COMMUNITY HOSPITAL



*By Frank E. Chapman, Director, Mt. Sinai Hospital  
of Cleveland with an Introductory Note by Dr. John  
G. Bowman, Chancellor, University of Pittsburgh*



*During the past twenty-five years medical science has, through its swift advance, become relatively a new science. In this same period hospitals have become institutions which, in order to succeed, must be scientific in plan of building as well as in the scientific service to patients. In a word, the purpose of the modern hospital is to care for the sick and injured; to provide training for nurses, dietitians, administrative officers, laboratory technicians, and internes; to encourage and support research in medicine and to prevent illness.*

*These purposes create one of the most difficult problems which it is possible for an architect to meet. Few architects realize the importance of sound study of hospital problems in connection with hospital construction. Further, there are but few men in positions of hospital administration who have made a sound study of this problem. The result is that hospital boards of trustees entrusted with the building of new hospitals or with the reconstruction of old hospitals are much at a loss to know how to solve their problems. Gradually there is developing the custom of employing not only an architect in connection with hospital building, but also a master hospital administrator to advise and consult with the architect. Frank E. Chapman, the author of this article is a man admirably qualified to discuss this problem. He thinks straight and is always practical.—***John G. Bowman.**

**I**N the popular mind the term hospital immediately visualizes a building for the care of the sick. But a hospital is more than a building; primarily it is an ideal. The service that a hospital plant renders is what makes it, and not the building. It is possible to take a building wholly unfit for hospital purposes, and if the service is right the hospital is a success. Difficulties under such circumstances may, of course, cause much waste. The point, however, is that the architect who would succeed in this field must know both the construction and the ideal of hospital service.

The modern hospital has come to be the health center of the community. It furnishes facilities for the diagnosis, care, and study of disease. That is what a hospital is for, irrespective of its size. Certain limitations of facility occur for economic reasons in the smaller units, but the fact remains that any institution which cannot realize for itself a complete diagnostic unit should not attempt the care of the acutely sick.

We have heard for several years past of a program of standardization for hospitals. The term standardization was indeed an unfortunate choice. There is no such thing, and there never will be such a thing as a standardized hospital. There are, of course, certain units of the producing plant that can be standardized, but if the premise is correct that a hospital is an ideal of service, and that service is not typical in all institutions, no one should want to stultify its operation by the establishment of uniform standards. These standardization programs are an attempt to improve hospital practice. The purpose of this article is to attempt to visualize the needs of hospitals and to lay down a few fundamental principles in the planning of hospitals to the end that our institutions of the future will be nearer to the heart's desire.

### TYPE OF CONSTRUCTION

A study of hospital architecture of the past demonstrates that there are but few general types. For the larger institutions

there is the block plan, the pavilion type, the individual unit plan, and lately, the sky-scraper type. In the smaller institutions there is not as uniform conformation to type as in the larger, some assuming nondescript form both architecturally and from a standpoint of operation, some being well planned and developed along conventional building lines, and others approaching private home development. Each type has its definite advantages and disadvantages.

The type is dependent upon the amount of ground available, the environments of the site, the service to be rendered, the size of the institution, etc. One would be presumptuous to attempt to set down a hard and fast rule as to its determination. It is the thought of some that special hospitals alone should be developed, such as a children's, orthopedic, maternity, and *ad infinitum*. Others contend that a large general hospital embracing in its service the care of all types of disease is the ideal and the economic plant. These points are debatable and subject to a general analysis of the situation. The really important point to be borne in mind is that, irrespective of type or size, the completed plans must present a composite of all that is necessary for efficient diagnosis and treatment of disease.

#### STYLE OF ARCHITECTURE

Too little attention has been paid to the esthetics of hospital planning. While it is true that hospital buildings should be more or less monumental in character, as should all public or semi-public buildings, there is no excuse whatever for the forbidding structures with which we are too often confronted. The development of an elevation pleasing to the eye, is not more expensive than an unattractive one, and while there are a great many things more important in the planning, this point should not be overlooked. It must be borne in mind that a hospital deals with abnormal humanity, that its guests present themselves with a lack of ease which sometimes amounts to fear or terror. The most trivial details may increase or decrease that feeling. The first impression is very often a lasting one, and

it certainly is of extreme importance that every effort be made architecturally to combat these mental hazards.

#### DEVELOPMENT OF PROGRAM

Another grave mistake in hospital planning is that there is not at the outset a definite building program. It is, of course, impossible to visualize the ultimate needs of any institution, but certainly in the beginning a definite goal can be established as to the hospital's program of community service, and the building plans so adjusted to this general scheme that the subsequent building or buildings to be erected will be allocated in advance as to space, presenting in the final development a coordinated scheme rather than a hodge-podge one, such as is to be seen in many institutions. To illustrate this point specifically, a community of 50,000 people determine to build a 100-bed hospital with the thought that after a period of years the community may grow to 100,000 and a 200-bed hospital be the result. The logical procedure is to draw a ground plan of a 200-bed hospital, to allocate in a general way the service to be rendered by each of these different spaces, and then to detail only such building or buildings as are to be built at the beginning.

The average Board of Trustees have neither the time, the inclination nor the ability to determine properly what the pertinent needs of an institution are. This Board of Trustees has undertaken a public trust, and if they are faithful to that trust, it is necessary that the most careful consideration be given to any and all expenditures, to the end that a maximum of efficiency be obtained. Even before a single sketch of the future hospital is made, a very definite analysis of the community's needs is indicated, together with a crystallization of the board's policies in an effort to meet those needs. This preliminary study should determine the relative needs of the community, i. e. proportion of private, semi-private and ward beds; relative need for surgical, medical, obstetrical, pediatric and special beds; need for various laboratory services and how to meet them; number of operating

rooms (ascertaining if equipment will meet demands of beds planned); need for an out-patient department; is it to be general or special; is it the thought to develop other than an indigent clinic, if any; if so, to what extent, *ad infinitum*. This will necessitate an analysis of the community from a point of view quite foreign to that of the average citizen. Without doubt, the only qualified person to make such an analysis is one who has had experience and has made a special study of such problems, and no board can afford the development of a hospital of material size without consulting with such a hospital authority.

Coincident with his appointment should be the appointment of the architect, in order that there may be brought into the deliberations of the body as great a diversity of points of views as is possible. These two groups of professional advisors should be retained, if possible, even before the site is selected.

#### CHOOSING THE LOCATION

The question of location is not as simple as it would seem. There is the problem of transportation. While it is true that with the motor vehicle of today, this is not so acute, still a hospital should be located closely adjacent to the center of the community it serves (or in large cities after consideration of present plants), sufficiently close to the arteries of travel to be easy of access to visitors, to patients and others and still not so close as to be within range of undue noise. The problem of orientation is an important one and should have very definite consideration in a determination of site. Further, the size and shape of the site is dependent on what is to be the ultimate plant. These and many kindred questions should not be determined in a haphazard way, and should only be answered after a very careful study of all phases of the problem. With such a study conducted under the proper auspices, the architect, in collaboration with the consultant, can then develop and present to the board preliminary sketches based upon scientific data.

The country over is dotted with institutions whose fundamental conception is

wrong. There is in a certain community a hospital developed under an endowment, specifically limited in its scope, which by reason of the fact that it did not fit into the scheme of community service, and was developed far in excess of the needs of the community along certain lines, has been idle for a period of five years, notwithstanding the fact that the community as a whole is crying for hospital beds. Hospital development should be on a sound foundation. The root of that foundation should always be community service, and not personal or group aggrandizement. In order to safeguard against an improper development, the plea is herein reiterated, that before a single stone is laid, the whole subject of community health service be gone into, and plans of the new organization fitted into the general community scheme.

#### INTERIOR DEVELOPMENT

In the interior so much is dependent upon the type and character of the work to be done, that few hard and fast rules can be laid down. It would seem logical to discuss the interior planning exactly as we would inject ourselves into the institution, travelling the route of the patient being admitted, and then ramifying into the various activities that contribute to the patient's welfare.

We present ourselves at the front entrance to the hospital. We are in an abnormal state of mind. How much better it is to be precipitated into the light, cheery, wholesome atmosphere of a well designed and even beautiful lobby, than it is to go into a dark and unattractive entrance way, characteristic of most of our hospitals. Make it light; make it roomy; pattern it after our up-to-date apartment buildings and hotels. While counters are necessary to insure privacy, don't have any wickets.

By reason of its symbolic virtue, white has almost universally been chosen as the predominating color in hospital decorating. The color has been traditional in hospitals, and while it may have produced the results desired, it at the same time produced a mental reaction that was exceedingly undesirable, and often appalling. It must be borne in mind that a

hospital bed has a continuous occupancy for indeterminate periods of time, and I am sure we all agree that a cheery atmosphere produced by tinted walls and other similar refinements are more conducive to the well-being of a patient than the forbidding, cold, white appearance presented in most institutions. It should be the primary thought in building and equipping a hospital that the more cheerfulness you can get into the private room or into the ward, the more you will serve its future occupants.

In the private room various color schemes can be used. Cretonne can be used on the windows. Similar small details all contribute to the service that it is planned to give. In your wards, artistic panelling of walls will help. Be careful to get away from conventional patterns.

Mechanical ventilation is advocated by some. Certainly natural free ventilation is much better. While our building codes the country over provide a certain air turnover per hour, with proper thought this turnover can be accomplished in natural ways, and be more constant than if mechanical equipment is set up for it. This, of course, pertains to an average hospital that has a site of reasonable size.

#### LOCATION OF UTILITIES

It must be borne in mind that a hospital is a medical shop, producing well human beings, and the same time-studies, the same routing of production, etc., are indicated, as are indicated in the planning of a foundry. Given a certain number of nursing procedures and a certain number of beds, it is exceedingly simple to determine the best and the worst location for service rooms. The hospital's service is dependent very largely upon the personal element therein; the location of service rooms have a direct bearing upon the service to the patient. A service room properly located, so that it can furnish quick service to patients, is, of course, superior to one improperly located. Too much emphasis cannot be placed on this point. Too many hospitals exemplify the primary thought of furnishing patients' beds, rather than patient service. Make your proportion of utility rooms, service kitchens, toilets, etc.,

adequate for the number of patients that must be served, even to the sacrifice of bed occupancy. Make your corridors commodious. Furnish adequate waiting space for relatives and friends of acutely sick patients. This one item will eliminate a large percentage of complaint.

Look into the acoustical treatment of your institution. With our present-day type of construction—re-inforced concrete and steel—the problem of noise in hospitals is becoming greater and greater every day. Have your floor covering and your wall covering furnished with this problem in mind—incident, of course, to other problems.

In your ward development, if it is decided that you have a ward development, do not get into an overly large ward, but by all means have the proportion of isolation rooms to the total ward service ample, so that the acutely sick may be taken care of as they should be, not for themselves alone, but for their companions in the wards. It is wrong to have an acutely sick patient or a dying patient in an open ward, not for the acutely sick or dying, but for those who must be left in these wards.

In the development of X-Ray plans you are again dealing with the subject of community service. Is your X-Ray department going to simply take care of the patients within the walls of the hospitals? If so, one plan is indicated. If not, and the hospital is to accept its true obligation to the community and is to further the programme of community health, then another plan is indicated.

The same remarks pertain to the laboratory, although not to as great a degree. The determining factor in the development of the laboratory is your medical staff, and the type of work that that medical staff is to do. An exceedingly small laboratory may be ample for one hospital of 100 beds, whereas a laboratory of three times that size would be inadequate for another hospital of the same capacity. If there is to be a large amount of research work, still another development is indicated.

The dietary is a problem that is always present, and is a potentiality for

good or for evil whose importance can hardly be realized. It is not a question of hospitals serving poor food or buying poor food, or that hospitals do not know how to prepare food, but in a very large number of instances it is the method by which that food is served. One very common method of determining the plans of a hospital kitchen is to go to some hotel that has an efficient kitchen plan, and copy it for a hospital performance. No plan of development would be less likely to approach the ideal than this. The preparation of hospital meals is not a short order performance—it is volume cooking properly served. It is wise to study the problems of hospital service and then to develop the kitchen.

To be specific on these points, there are several methods of serving hospital trays. There is, of course, the central kitchen in all institutions. One method of transporting is from steam tables, in food carts to steam tables in the serving kitchen, from that to the patient's tray and then into the patient's room. How anyone can expect to have proper food under such a system of serving is beyond human conception. It simply can not be done. It entails from seven to eleven handlings, and if the patient is to get the food hot, it gets there at the expense of being re-cooked several times, dependent upon the number of handlings.

Other systems contemplate the use of super-heated food carts, which are in turn transported to serving kitchens. Others have heated individual food containers. Whichever system of service is contemplated, this point must be determined before the fundamental plans of the kitchen are established.

There then comes the problem of handling the dirty dishes. Is it to be in a central dishwashing room, or is it to be taken care of in a serving room? How is the garbage to be handled? What is the location of the serving kitchen to the

elevators? There are many kindred problems that need careful thought before the location of your utility is determined.

In planning your laundry, bear in mind that there must always be leeway in capacity to permit of quick passage of linen through, under routine conditions, and also provide for emergency calls. Very few hospitals are fortunate enough to be equipped with anything but the barest linen supply, and if there is to be a tie-up in the laundry on account of insufficient equipment, it necessarily means a larger supply of linen for the hospital as a whole. Bear in mind that a very small percentage of the laundry's volume is in personal linen and that it must be set up to take care of a large volume of flat work and work of a like nature.

Your mechanical department is responsible for a very large percentage of the cost of operation, and any safeguard and any means of checking that can be thrown around its operation are indicated. The same system of recording gauges, etc., that are deemed necessary in a manufacturing plant are also essential in a hospital plant, with the definite proviso, however, that your administrator has the knowledge and the vision to use them. The hospital's performance is three hundred and sixty-five days a year, twenty-four hours a day, and your department must be equipped with this in mind. Two small units covering a pertinent operation are always preferable to one large unit.

When all of these individual problems are settled for themselves the big job is the coordinating of the whole and it is in this that we secure our efficient or inefficient hospital. The operation of a hospital offers a complexity of problems that is presented in very few if any activities of life, and we cannot be too careful in a consideration of the plans of construction to take into our deliberations at all times a thought of the operation.





RECENT FLOWER SCHEME BY MRS. ELLEN M. SHIPMAN FOR THE  
ENCIRCLING WALK OF THE GARDEN AT AVALON, ESTATE OF  
ROBERT S. BREWSTER, ESQ., MT. KISCO, N. Y. PLANNED  
BY WILLIAM A. DELANO, OF DELANO & ALDRICH, ARCHITECTS.





THE MERGED COLOR EFFECT OF THE LOWER GARDEN AT THE COUNTRY HOME OF MRS. OTTO WITTPENN, BERNARDSVILLE, N. J., PLANTED BY LEWIS BARKMAN LARGELY WITH BLUE ANNUAL SAGE, HELIOTROPE AND AGERATUM. HOUSE AND GARDEN DESIGNED BY CHESTER ALDRICH.

## GARDEN COLORISTS



By



BELINDA GERRY

*With Photographs by Antoinette Perrett*

THERE was a time not beyond our remembrance when flower gardens were planted for the beauty of individual blossoms—the various plots and compartments filled in with perennials, annuals and bulbs as best became the convenience and conscience of the gardener. At a later time there followed a period of garden planting for mass effect, various spaces of the design being held to plants of one variety in order to provide areas of single color in the blooming season. Patterns of color, principally in geometrical design, were the ideal of the gardener. Then occurred the idea of planting gar-

dens wholly in one color, the variety selected and matched to produce a solid even mass of single shade; also arranged to produce a succession of one color display. Within the last few years, the last few seasons one might almost say, there has come into existence a school of garden colorists that, consciously or otherwise, is adopting and adapting the idea of impressionistic painting to floral planting. They are demonstrating that garden flowers arranged in close juxtaposition of color will produce, not kaleidoscopic polychrome effects, but the same amalgamation that occurs in impressionistic



A PATHWAY OF WIDE COLOR RANGE IN THE GARDEN OF  
HENRY C. MARTIN, ESQ., AT GLEN COVE, LONG ISLAND.  
HARRIE T. LINDBERG, ARCHITECT; CHARLES GALANTI,  
GARDENER AND DESIGNER OF THE FLOWER SCHEME.



STRONG-LIGHT CHARACTER DISTINGUISHES THE GARDEN PLANTED BY BEATRIX FARRAND AT "HILLCREST," THE COUNTRY ESTATE OF MRS. WILLIAM A. READ.

painting; such gardens, moreover, will exhibit greater luminosity than those planted to flowers of a single color.

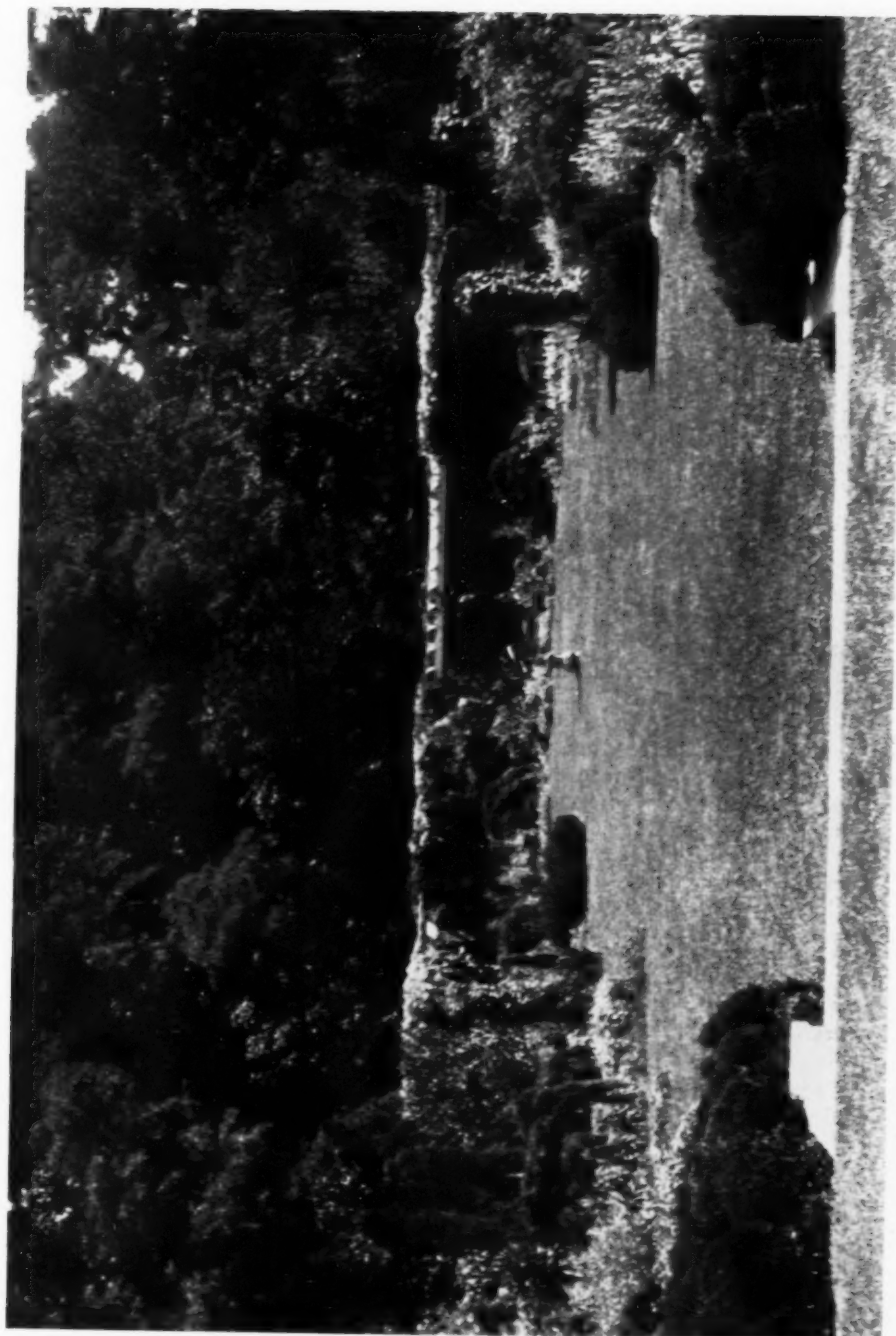
An example of such floral planting may be seen in the white rose and perennial garden at the country estate of Mr. Frederick Frelinghuysen, Elberon, New Jersey, designed by Marian C. Coffin. It is a box-edged circular garden with white polyantha roses surrounding a central sundial. White polyanthas, unlike hybrid teas, have a bushy growth of foliage and take kindly to the company of other flowers; they bloom luxuriantly in June and only a little less luxuriantly in September, exhibiting at both seasons such mass of blossoms as to warrant their use in the general garden as well as in the rose garden proper. But the unusual feature of the Frelinghuysen garden lies in the deep borders of perennials that enclose the polyantha display. Although white is the prevailing color of the garden, the perennial planting has not been limited to vari-

eties of absolutely white bloom. There are phlox of white petals but with scarlet centers, cream colored gladioli, yellowish snap dragons, lemon verbenas, daisy-like Boltonias, pale lilac asters and both wax and blush petaled anemones. By assembling in this garden flowers which give an effect of white rather than those that are absolutely without color in their bloom, a radiance is obtained, vibrant and stimulating in quality, quite different from the lusterless albino effect frequently observed in "white" gardens.

Closely related colors as in the paintings of Constable, Crome and Bonington are found to produce atmospheric effects in garden planting similar to those of painted landscapes. There is strong light in the terrace gardens of Mrs. William A. Read at "Hillcrest," Purchase, New York, where Beatrice Farrand has combined lupines with Dalmatian iris; there is gray-day character in the garden of Mrs. H. Otto Wittpenn at Bernardsville, New Jer-



MRS. ELLEN M. SHIPMAN HAS SECURED ATMOSPHERIC  
EFFECT IN THE FLORAL PLANTING OF THIS GARDEN FOR  
MRS. GORDON ABBOTT AT WEST MANCHESTER, MASS.



THE FLORAL BAYS OF THE NATURALISTIC GARDEN AT KEN  
KLARE, THE COUNTRY ESTATE OF MRS. CLARENCE KENYON,  
JR., AT GLEN COVE, LONG ISLAND, ARE PLANTED IN  
TWILIGHT COLORS. CLARENCE FARDEL, GARDEN DESIGNER.



sey, where blue sage is bordered with ageratum and heliotrope.

It is in recently planted blue gardens that the difference between the old use of blue flowers and the new is evident, where recur the grays and mauves and lilacs, the atmospheric blues and violets and lapis lazulis to which the eye is accustomed in the Barbizon school of painting. The garden of Mrs. Clarence Kenyon, Jr., at Glen Cove, L. I., designed by Emile Fardel, illustrates atmospheric color. It is a naturalistic garden of box bushes and Mugho pines, enclosed with tall cedars and forest trees, where blossom, in the month of July, hosts of blue flowers. Nothing but blue, and yet not a blank mass of perfectly matched color as formerly seen in "blue" gardens but comprised of a myriad merging shades, bright morning glories, somber monkshood, the blue of anchusas and plumbago, the blue of bluebells, cornflowers and veronicas, all of which in combination soften the full light of noonday and invest the garden with the mystery of twilight shades whenever a sun shadow passes over the landscape.

The modern garden colorist does not limit himself to pale colors. Purple, rose and red are the basic colors of several essentially modern gardens. Mr. H. M. Hancock has an oval tulip garden at Passaic, New Jersey, in which Elsa Rehman brings together purple Marconi tulips with the cardinal red of the Professor Rauwenhoff variety. In the garden of Mrs. Gordon Abbott at West Manchester, Massachusetts, Ellen M. Shipman has combined deep rose zinnias with lavender phlox. In the garden of Edward W. Sparks on Park Avenue, Upper Montclair, New Jersey, a spring display of daffodils in wide range of color is followed by a summer planting of red and purple veenas. The garden of Mrs. Perrett, whose photographs illustrate this article, combines heliotrope and ageratum and red zinnias in as rich and strange effect as the Bakst color scheme of a Russian ballet. "Grayhampton," the country place of Mr. H. W. Croft at Greenwich, Connecticut, exhibits astonishing combinations of plum-

colored hollyhocks with blue veronicas. In the garden of Henry C. Martin at Glen Cove, Long Island, rose-violet cosmos and lavender-blue sage are companioned with plum balsam and cherry-red and maroon petunias.

In these richer colors the designer of flower gardens has a range of selection that is indeed inspiring. The Martin garden above mentioned, of which Harrie T. Lindeberg was the architect and Charles Galanti the gardener, is perhaps one of the most colorful of modern gardens. Not only are dark blue asters planted with such flowers as blue sage and lavender thistles, but there are combinations of yellow and red flowers that would have been considered insufferable in our one-time gardens. Greenish cream and buff zinnias, saffron and salmon dahlias, giant sunflowers are in the same scene with orange marigold, deep golden coreopsis, brilliant yellow calendulas, brownish yellow gaillardias. Injected in this wide gamut of yellows are reds as startling as the scarlet of the Mexican sage. The secret, however, that permits such striking combinations is that of the impressionistic painter; intermingled with the brilliant yellows and scarlets are the brownish red of heleniums, the plum of balsams, the magenta of straw flowers, the maroon of petunias. In such company of many colors the Mexican sage and sunflowers lose their individuality yet retain the brilliancy that gives vitality to the picture and renders it scintillating with light and palpitant with color energy.

It is in use of color of all intensities, the utilization of floral varieties, bar none, that new life has come into our modern flower gardens. The garden colorist today is finding guidance for his color schemes, not in color chart or printed rule but as did the master painters of the past century, in the color inspiration of the out-of-doors. He is keeping pace in garden planting with the impressionists, the luminarists and the leaders in the most modern schools of landscape painting.

There is still much interesting experiment to be made in the use of the full spectrum of colors within any one garden, disposed with no purpose of pattern



*THE ARCHITECTURAL RECORD.*

design, with no consideration of the colors in themselves, but as the painter takes pigments from his palette, with thought only to their contributing value, with vision fixed upon the colorful picture to be accomplished. Both architectural and

naturalistic gardens have profited by the work of the garden colorists. In view of their accomplishment thus far, it is pleasant to realize that the acme of color decoration in the garden has not yet been reached.



THERE IS SOFT RADIANCE IN THE WHITE ROSE AND PERENNIAL GARDENS OF FREDERICK FRELINGHUYSEN, ESQ., ELBERON, N. J., AS PLANTED BY MARIAN C. COFFIN, RATHER THAN THE USUAL HARSH BRILLIANCE OF A "WHITE" GARDEN.



BANKING HALL—LAWYERS' MORTGAGE  
COMPANY, NEW YORK CITY. RENWICK,  
ASPINWALL & TUCKER, ARCHITECTS.

The  
LAWYERS' MORTGAGE COMPANY BUILDING  
.... NEW YORK CITY ....

RENWICK, ASPINWALL & TUCKER, ARCHITECTS

*By Mottlack Price*

OF all the arts, architecture can depend least for its expression upon sheer inspiration; it is more inseparably related to some specific purpose than a painting or a piece of sculpture, a musical composition or a poem. And besides this domination of purpose over the architect's creative impulse, there are in most cases a surrounding array of restrictions as to site or cost or structural limitations.

If you told a painter he must execute his next heroic idea on a canvas of a certain size (much smaller than he had in mind); a sculptor that he must hew his next allegorical group from a block of marble of a certain limited cubical content; the composer that he may use only certain notes in his symphony; and the poet that he must confine his inspired epic to three pages, (eight by eleven inches each), these artistic gentry would feel cruelly put upon and, in all probability, would flatly refuse to produce unless all restrictions were removed.

Not so the architect, who must design and erect as fine a building, architecturally, as he can conceive, and who must design it to conform to a host of specific and essential requirements. The painter may elect to paint a "Diana" instead of a group of fruit, but when the architect is commissioned to design a bank, he cannot tell his client that he would rather do a theatre. He cannot even design the bank so that it looks like a theatre. Nor can he add forty or fifty front feet, one way or another, to the site to make room for just the building he would like to design.

All this may seem a little absurd, especially to professional readers, who will, however, certainly not resent it. The words will have been worth writing if even a few lay readers chance upon them. I have always thought that architects do not get their fair quota of appreciation,

either from the public at large, or from other artists. They are trying, for the most part very conscientiously, to create the most noble of all forms of art under conditions that no other artists would accept.

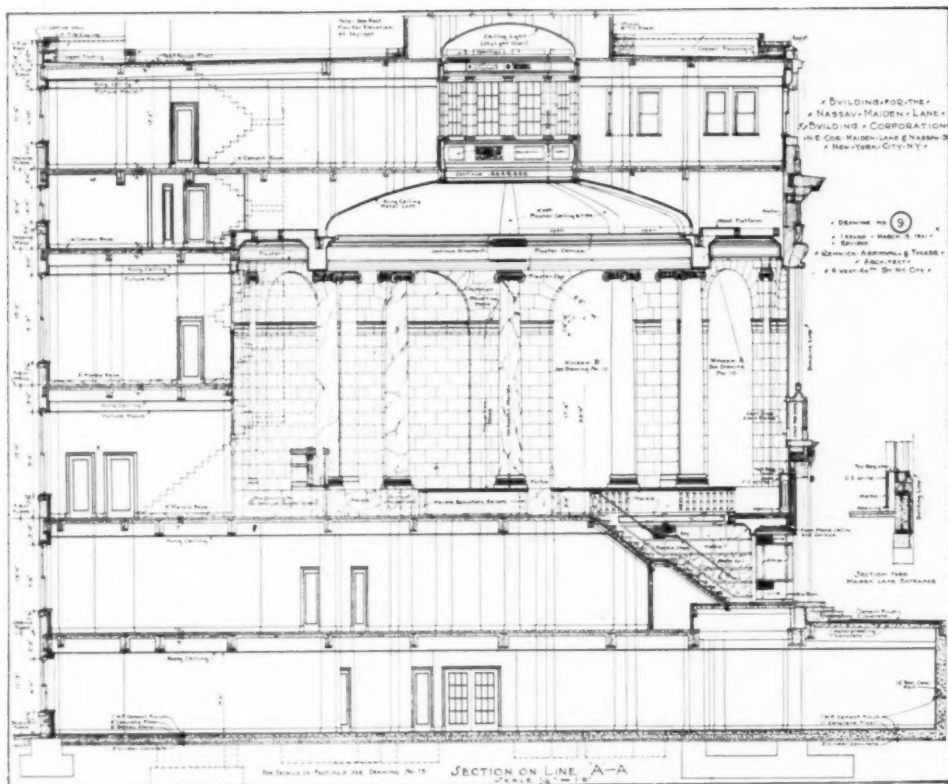
Of a thousand people hurrying past the corner of Nassau street where, at Number 56, stands the new building of the Lawyers' Mortgage Company, probably not one—perhaps not one in five thousand—would pause to note, consciously, that some architect had there created a pleasantly dignified corner, a corner which not only improves the whole immediate vicinity, but is distinctly a credit to the institution which occupies the building.

But public indifference is not complete, nor is it oblivious to everything, to every message that *architecture* can convey, even if it be quite oblivious of the *architect*. Of this hypothetical (but no less real) throng of a thousand, or five thousand hurrying people who may pass this corner, not a few are subconsciously affected or even impressed by the building and all that it connotes and denotes. A very considerable number of these people feel that here is an institution of stability and dignity, pride in appearance, of self-respect—and, moreover, a business establishment so successful as to be prosperous, and so prosperous as to seek outward expression of its prosperity in impressive premises.

This statement of the favorable reaction of a generally indifferent public to architectural effect would be interesting enough if it were merely the statement of a conjecture or a theory. In the case of banks, trust companies, insurance companies and the like, however, there exists far more than mere conjecture.

Here are men whose business has grown from and whose continued prosperity depends upon the wisdom of their





The above section of this building, taken on the line "A-A" in the plan opposite, and studied in conjunction with it will tell much of the ingenuity which characterizes the solution of a problem made difficult by an irregular site. It will be seen that the entrance stairway brings the bank's client objectives. The device of the circular colonnade was a brilliant means of effecting a symmetrical interior in an asymmetrical space. The intrusion of a corner of an adjoining building, seen in the upper right-hand corner of the plan, is but temporary, and the expiration of the lease of that property will see the circle completed, by a trifling bit of demolition and reconstruction. The section shows the ceiling treatment, and the overhead lighting of the rotunda by means of a lantern.

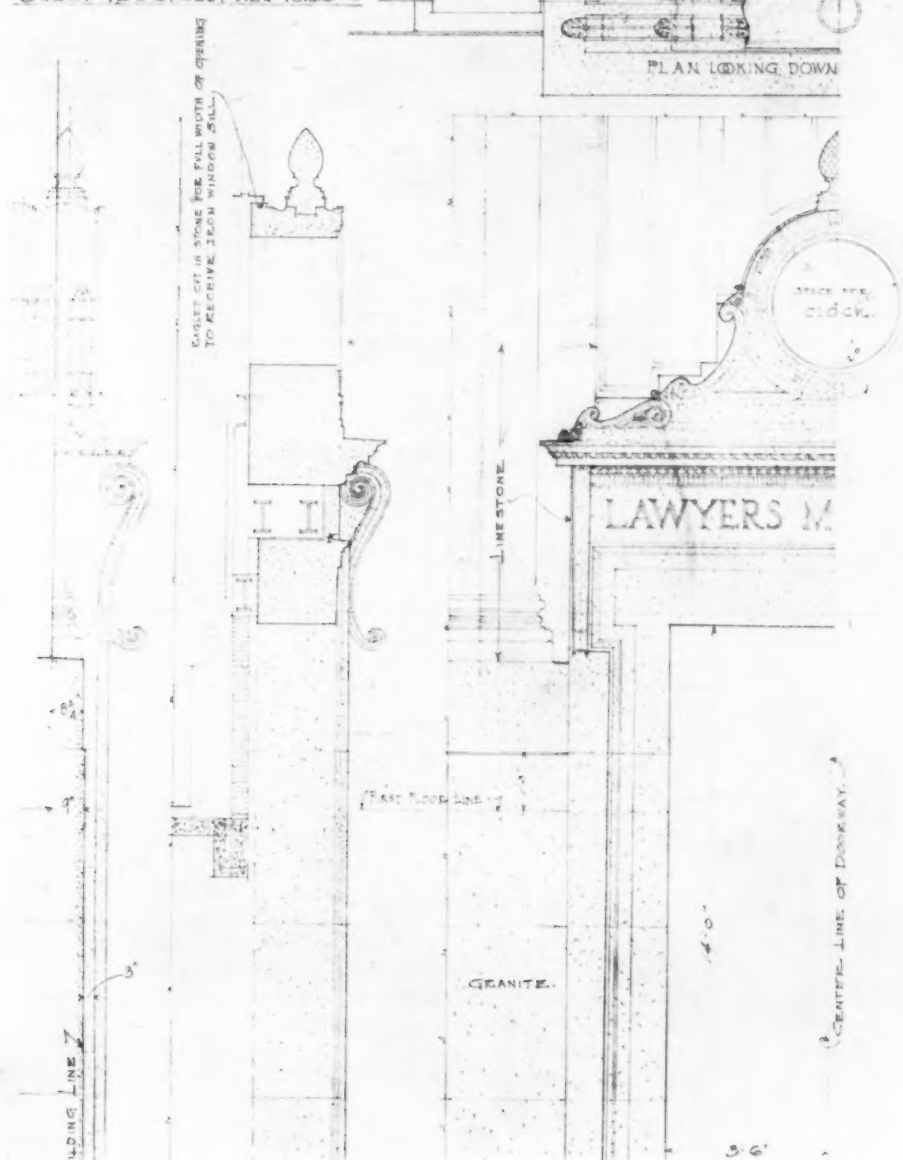
SECTION—LAWYERS MORTGAGE COMPANY, NEW YORK CITY. RENWICK, ASPINWALL & TUCKER, ARCHITECTS.

# 3/4 INCH SCALE DETAILS OF GRANITE WORK -

BUILDING FOR THE NASSAU-MAIDEN LANE BUILDING CORP.

11 E. COR. MAIDEN LANE & NASSAU ST.

RENWICK, ASPINWALL AND TUCKER, ARCHITECTS.  
8 WEST 40<sup>TH</sup> STREET NEW YORK

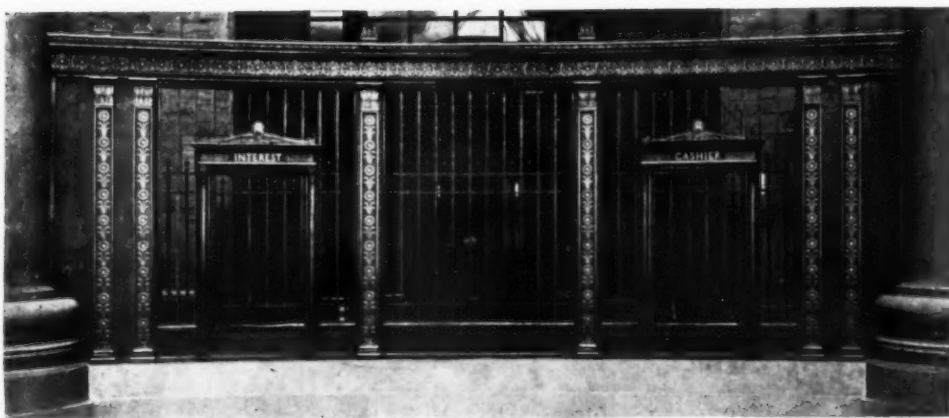


DETAIL OF GRANITE WORK ON ENTRANCE - THE  
LAWYERS' MORTGAGE COMPANY, NEW YORK CITY.  
RENWICK, ASPINWALL & TUCKER, ARCHITECTS.





MAIN ENTRANCE—LAWYERS' MORTGAGE COMPANY, NEW YORK CITY. RENWICK, ASPINWALL & TUCKER, ARCHITECTS.



BRONZE COUNTER SCREEN—LAWYERS' MORTGAGE COMPANY, NEW YORK CITY.  
Renwick, Aspinwall & Tucker, Architects.

investments. They are experts in investing their own money and the money of others in profitable ways—and to all such groups of men as compose the governing boards of banks, trust companies and the like, architecture is an *investment*. If it had not proved a paying investment, the business premises of banks would long since have ceased to possess the high order of architectural refinement that, throughout this country, distinguishes them from other business buildings.

Bankers, from the nature of their business, are not noted for their lack of intelligence, and they have been, perhaps, the most consistent group of builders to recognize and utilize the *advertising value* of good architecture. It is only within recent years that banks have to any great extent enlisted the services of advertising agencies to build prestige and to explain and proclaim their several advantages through the medium of the printed page. But for several generations back banks have advertised their stability and prosperity by enlisting the services of the best architects to secure buildings which would advertise these things to the whole community.

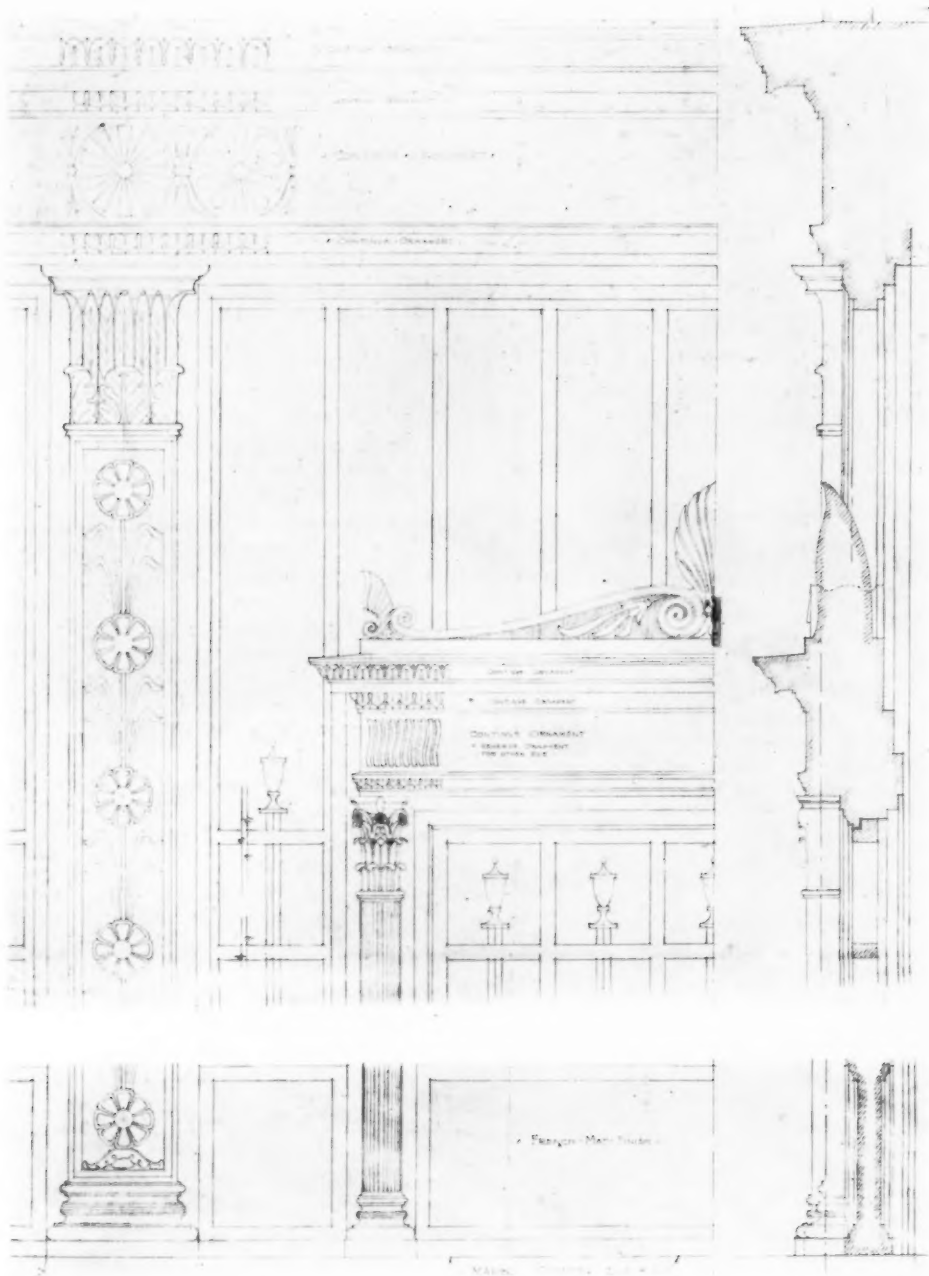
At the moment of writing this article, moreover, comes an additional confirmation of the statement that our architecture is actually regarded as an investment by a discerning few. In "Special Corre-

spondence" from the *Manchester Guardian* to *The World* the English newspaper tells the readers of the American newspaper what Professor C. H. Reilly, of the Liverpool School of Architecture, had to say in an opening address at the exhibition of American architecture at the city art gallery. I find, *inter alia*, this interesting passage:

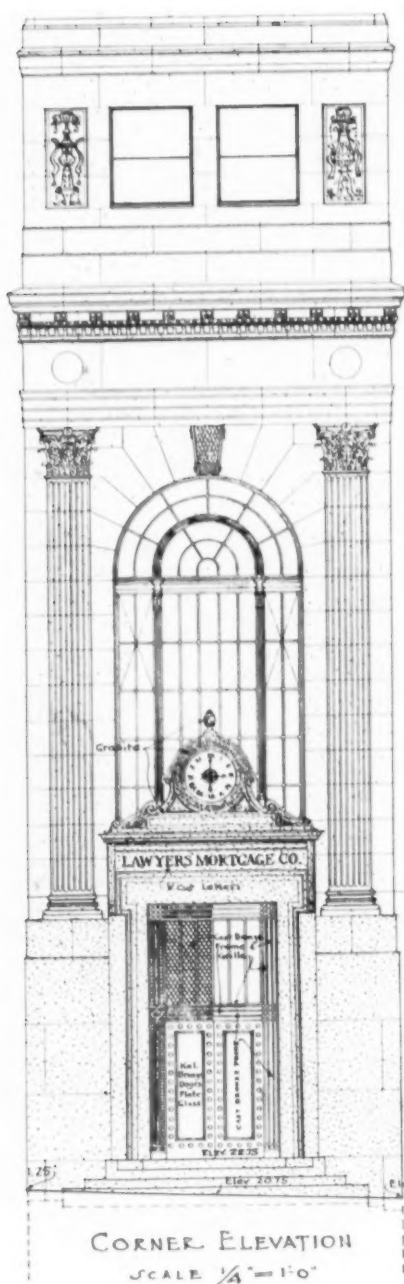
"In America there was a far larger public than there was in England which watched the careers of architects, and a far greater demand for architecture as a visible and noble expression of modern civilization. Railway companies, banks and commercial undertakings of all kinds seemed to realize, over there, that restrained and dignified building was the best advertisement of commercial soundness."

Nothing certainly could have been more apt or in train with the main thesis of this article, than the second sentence of this quoted paragraph—and it appeared in *The World* several days after the article had been written.

In passing, however, I feel impelled to disclaim, even though reluctantly, the Professor's generous attribution of our public interest in our architect's careers. However much our public may be interested in architecture either merely as a spectacle, or specifically as a business asset and advertisement, it has never



DETAILS OF BRONZE COUNTER  
SCREEN—LAWYERS' MORTGAGE COM-  
PANY, NEW YORK CITY, RENWICK,  
ASPINWALL & TUCKER, ARCHITECTS.



accorded the architect any articulate recognition. Stop a hundred or five hundred people who pass the New York Public Library, or the Pennsylvania Station, and ask each who were the architects of

these buildings, and I doubt if one could tell you, or even admit he had ever thought about it.

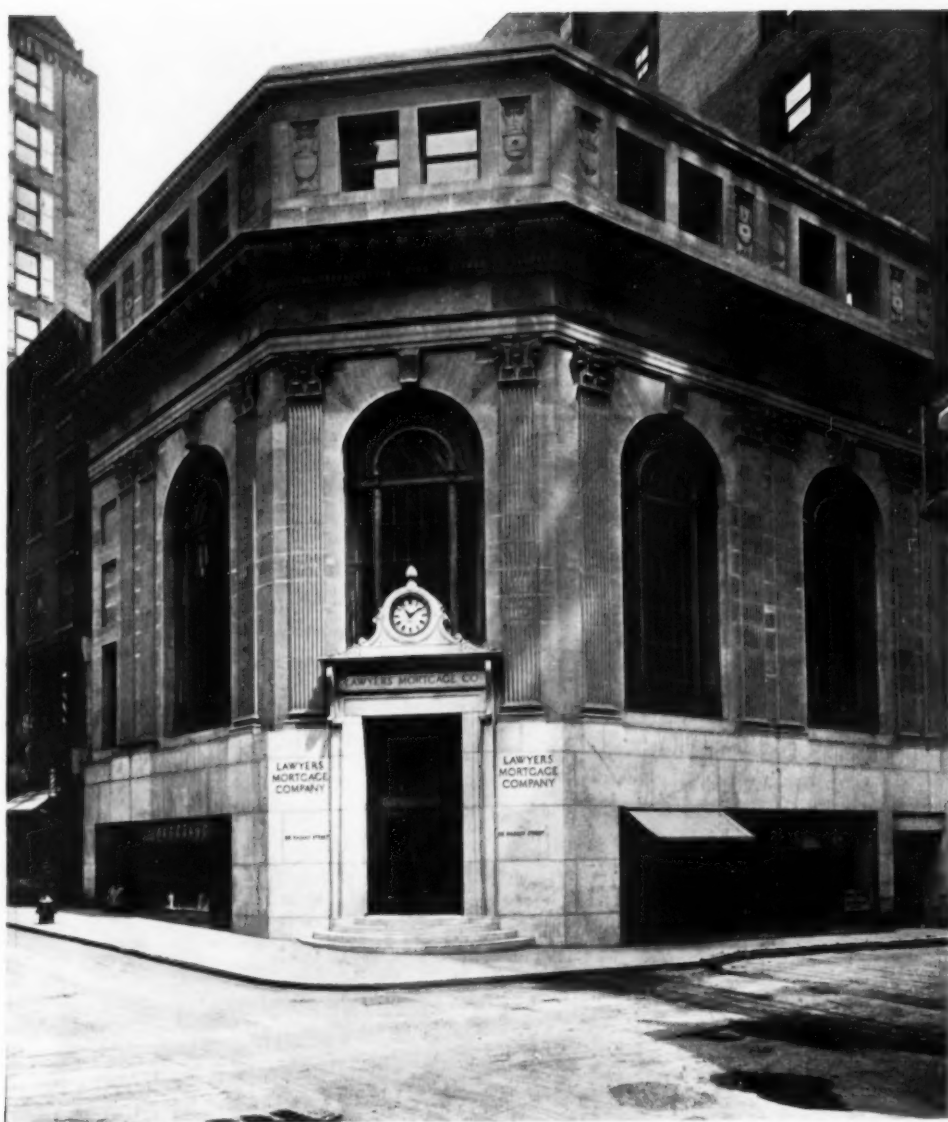
But on the score of architecture as advertising, we are keenly awake.

This kind of advertising, the advertising value of good architecture, is psychologically sound in a country that demands the outward evidence of prosperity, in individual or institution, before it believes in the inward extent of the "cash capital." American business men, even minor executives and clerks, are probably better dressed than similar men in any country in the world—because we are a nation of advertisers. Many an assistant secretary—in fact almost any man of any business connection whatever in New York, would present a far better sartorial appearance than Herr Hugo Stinnes.

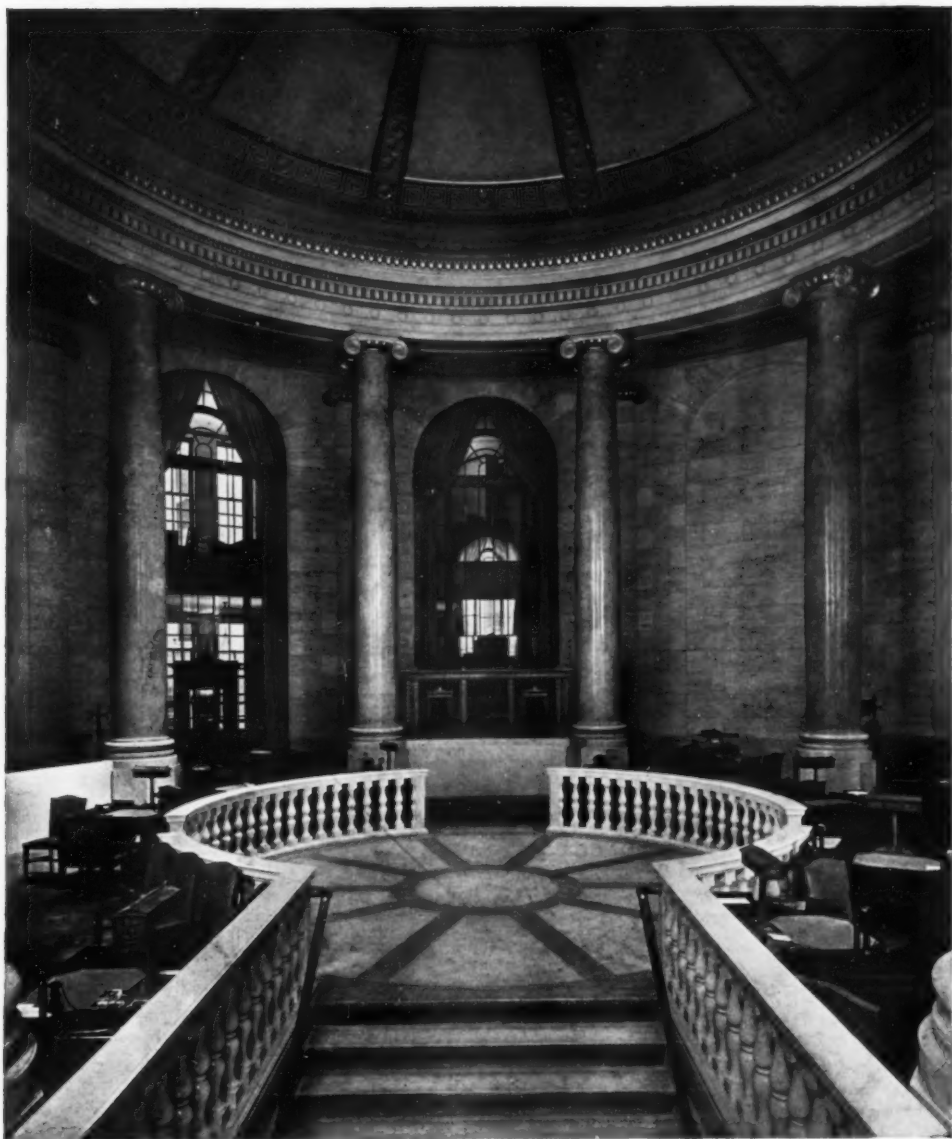
The architect can safely feel, when he is designing a bank building, that he is giving "value received," that the banker knows the architecture he is buying is a definite business asset, not an extravagance, and is therefore willing to pay for it and appraise it intelligently.

This fact, aside from the really remarkable technical skill and ability of our bank architects, may very well be regarded as the reason for so many admirably designed and finely built bank buildings throughout the country. This new building of the Lawyers' Mortgage Company is typical, perhaps a little better than typical, of the city banks of New York and of other large cities in other states. It is dignified without being pretentious, it possesses a high order of architectural refinement in general design as well as in detail, and the resourcefulness in the maximum utilization of a relatively small site is characteristic in general of the American architect of ability.

While academies and societies may bestow wreaths and medals upon painters and sculptors, architects can continue to feel that their art, architecture, "ancient of days," and the most authoritative of all the arts, is yearly receiving a definite and substantial reward in its recognition by the most broad-visioned group of business men of America as a business asset and a sound investment.

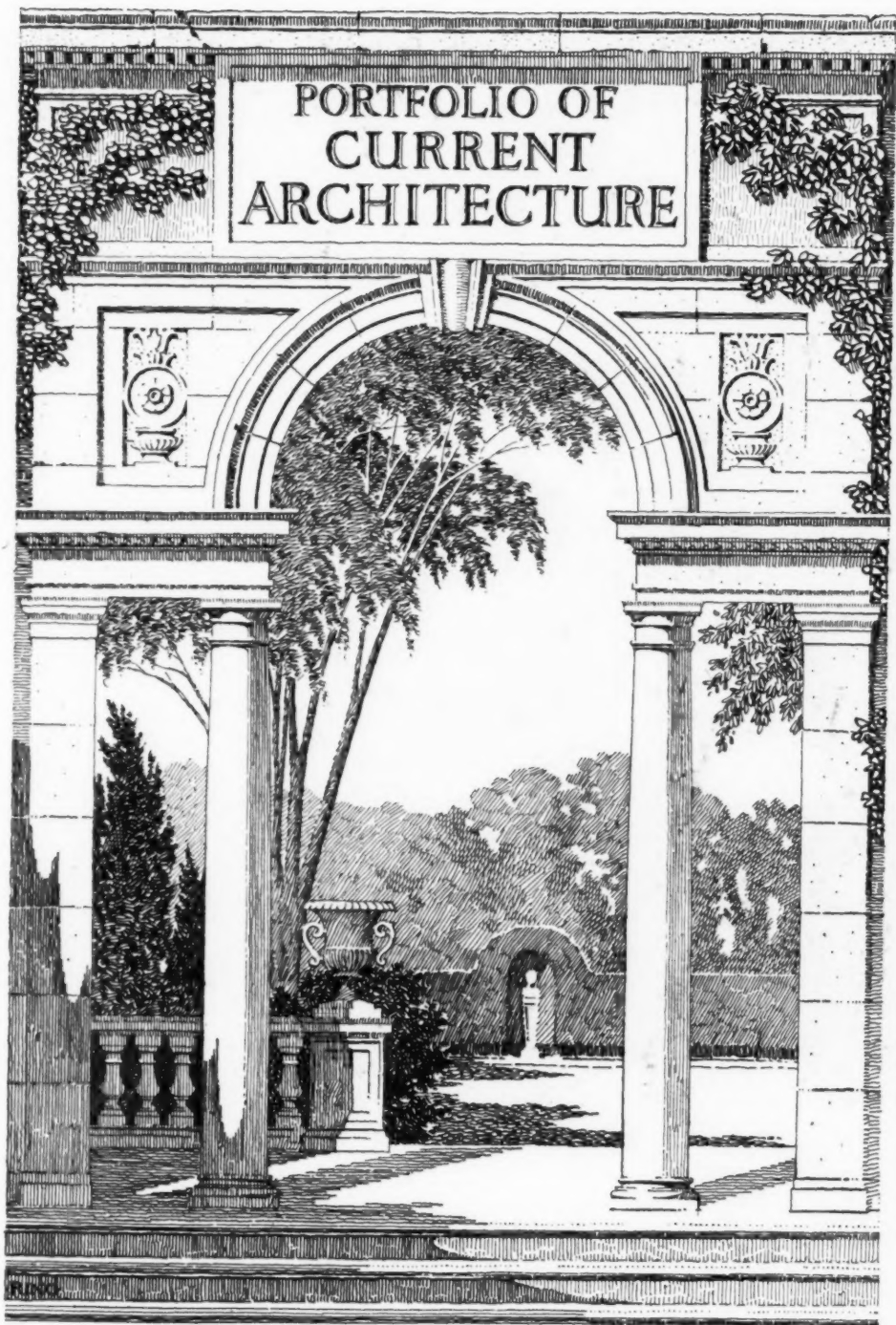


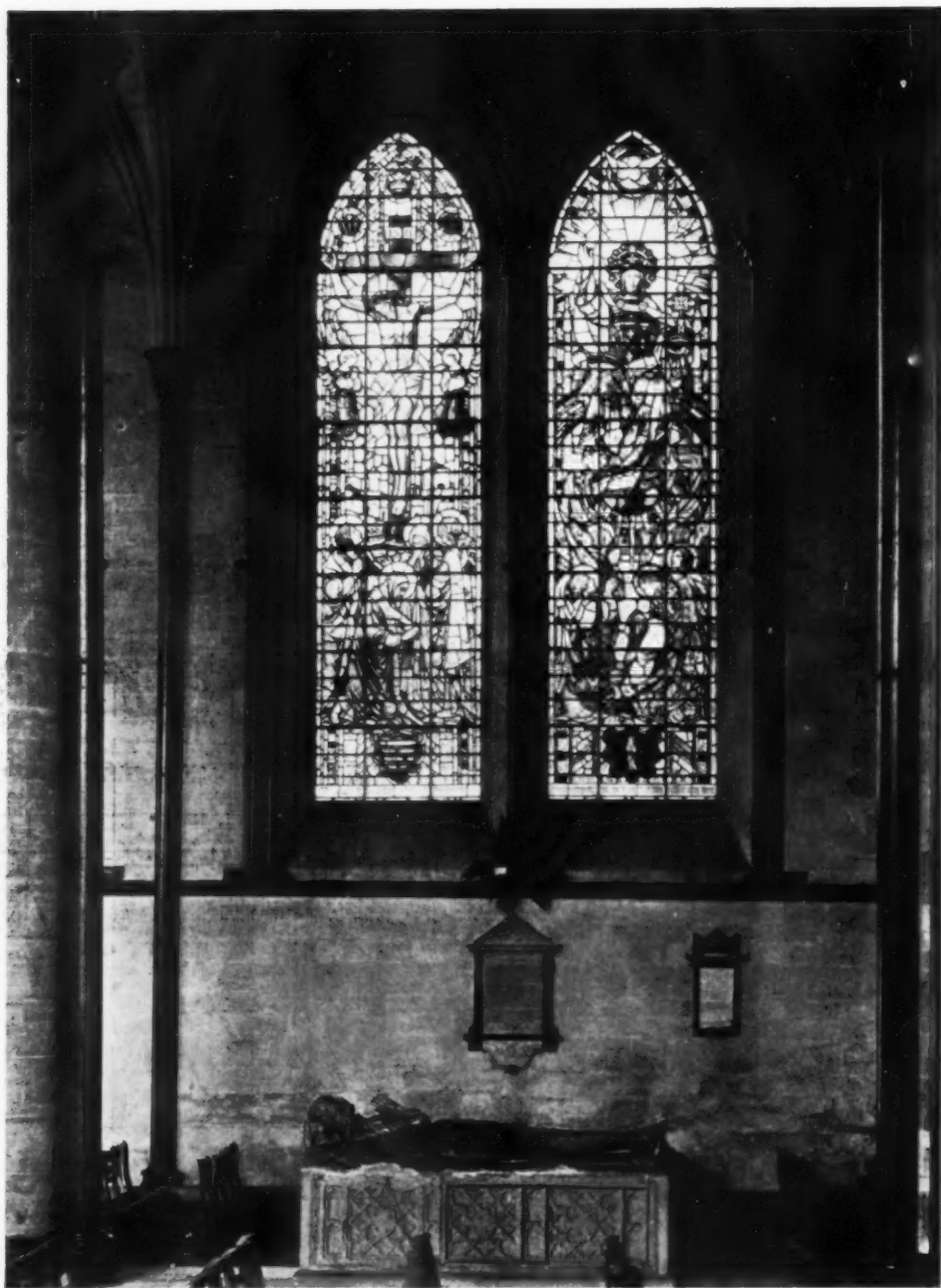
GENERAL VIEW—LAWYERS' MORTGAGE  
COMPANY, NEW YORK CITY. RENWICK,  
ASPINWALL & TUCKER, ARCHITECTS.



BANKING HALL—LAWYERS' MORTGAGE  
COMPANY, NEW YORK CITY. RENWICK,  
ASPINWALL & TUCKER, ARCHITECTS.







MEMORIAL WINDOWS IN "WARRIOR'S ISLE" IN THE NAVE OF SALISBURY CATHEDRAL. DESIGNED BY REGINALD BELL, LONDON. SCALE DRAWINGS PUBLISHED IN THE ARCHITECTURAL RECORD, APRIL, 1922—PAGES 356-59.



THE NEW LINCOLN HIGH SCHOOL, NEW YORK  
CITY. STARRETT & VAN VLECK, ARCHITECTS.

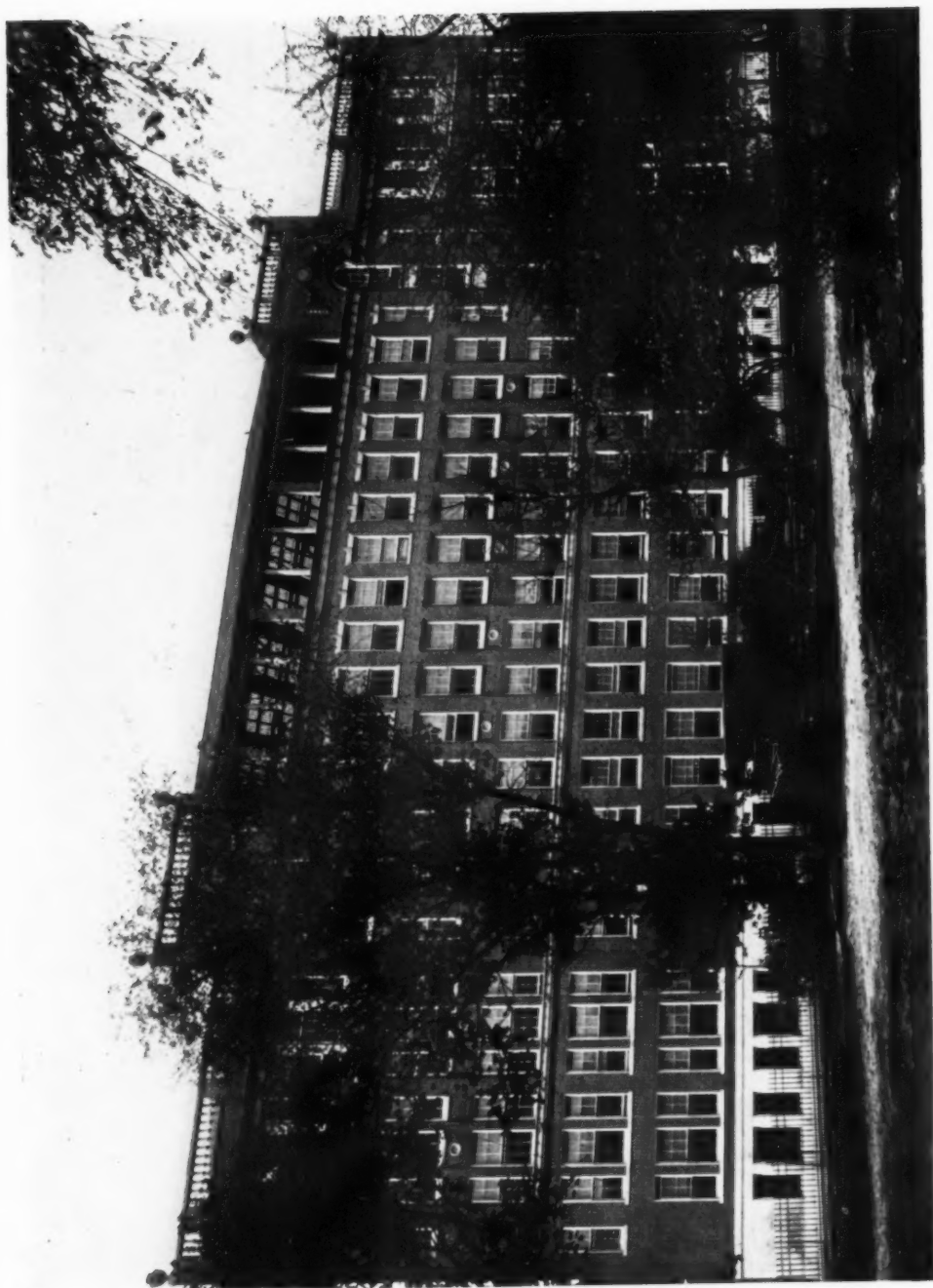


DETAIL OF SIDE ENTRANCE—THE NEW LINCOLN HIGH SCHOOL,  
NEW YORK CITY. STARRETT & VAN VLECK, ARCHITECTS.



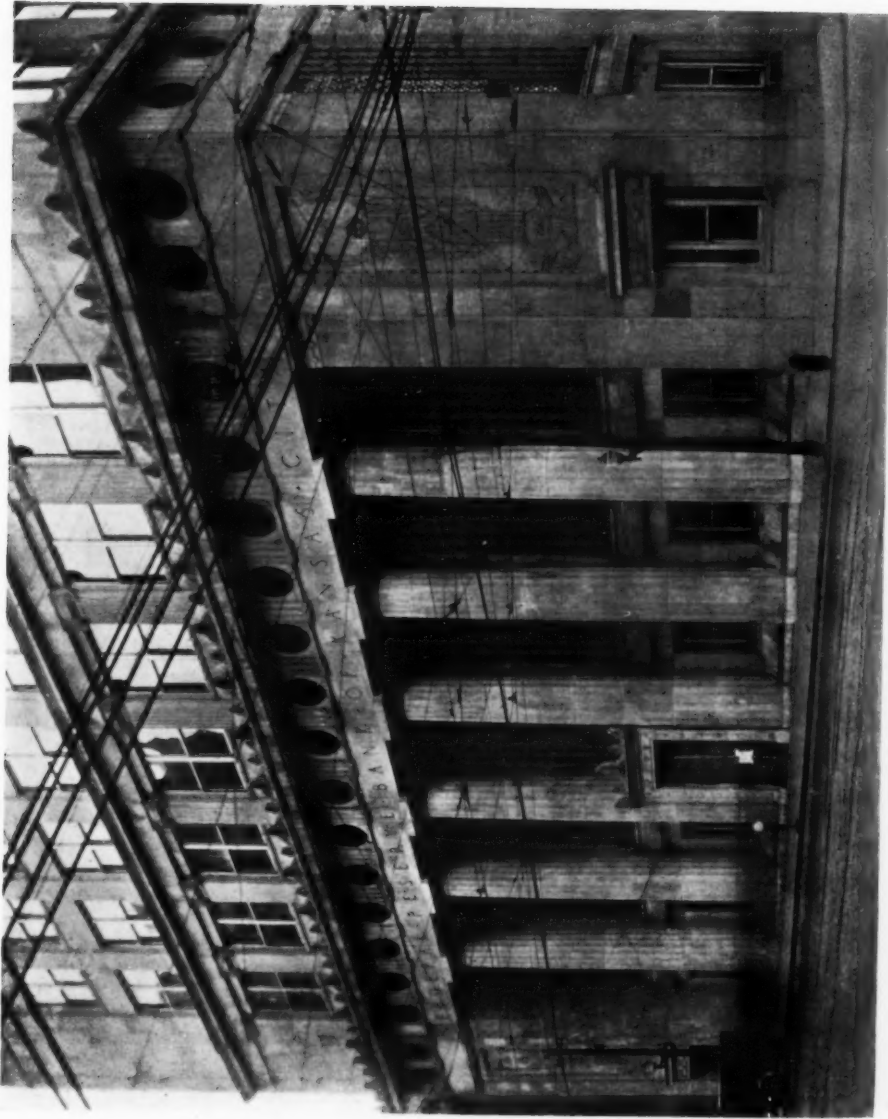
DETAIL OF MAIN ENTRANCE—THE NEW LINCOLN HIGH SCHOOL,  
NEW YORK CITY. STARRETT & VAN VLECK, ARCHITECTS.





MAIN FACADE—THE NEW LINCOLN HIGH SCHOOL, NEW YORK CITY. STARRETT & VAN VLECK, ARCHITECTS.





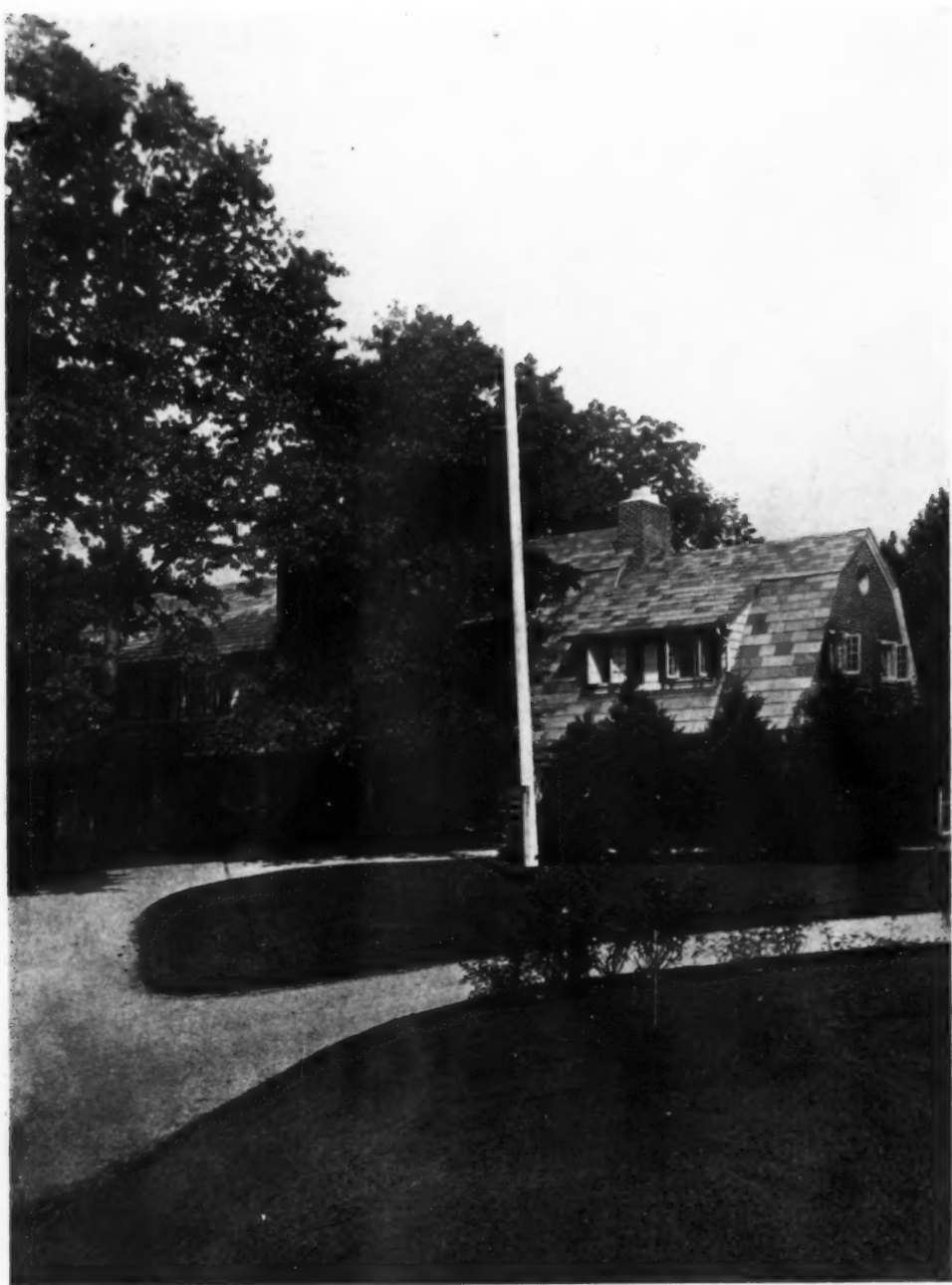
LOWER PORTION OF MAIN FAÇADE—FEDERAL RESERVE BANK, KANSAS CITY, MO. GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS.



GENERAL VIEW—FEDERAL RESERVE BANK, KANSAS CITY,  
MO. GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS.



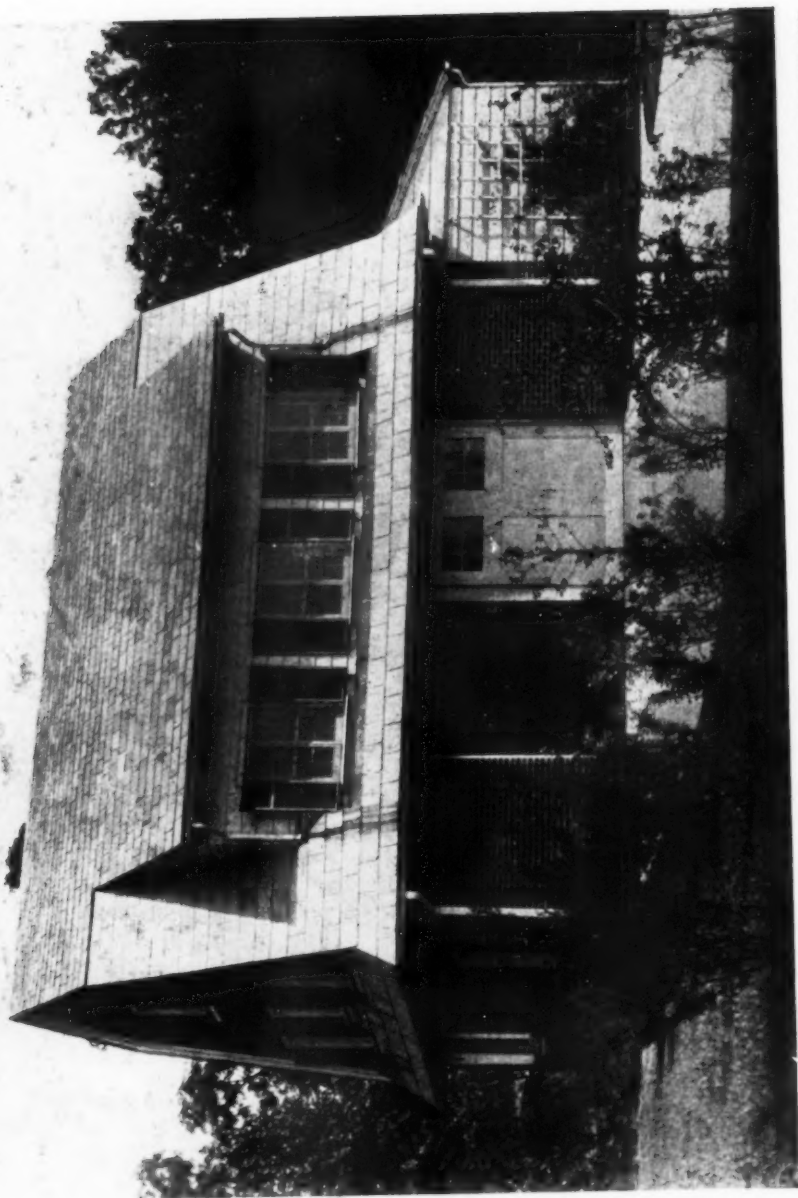
MAIN BANKING ROOM—FEDERAL RESERVE BANK, KANSAS CITY,  
MO. GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS.



GENERAL VIEW OF A SMALL HOUSE ON LONG  
ISLAND. FRANK J. FORSTER, ARCHITECT.



DETAIL VIEW OF A SMALL HOUSE ON LONG  
ISLAND. FRANK J. FORSTER, ARCHITECT.



GARAGE—SMALL HOUSE ON LONG ISLAND.  
FRANK J. FORSTER, ARCHITECT.

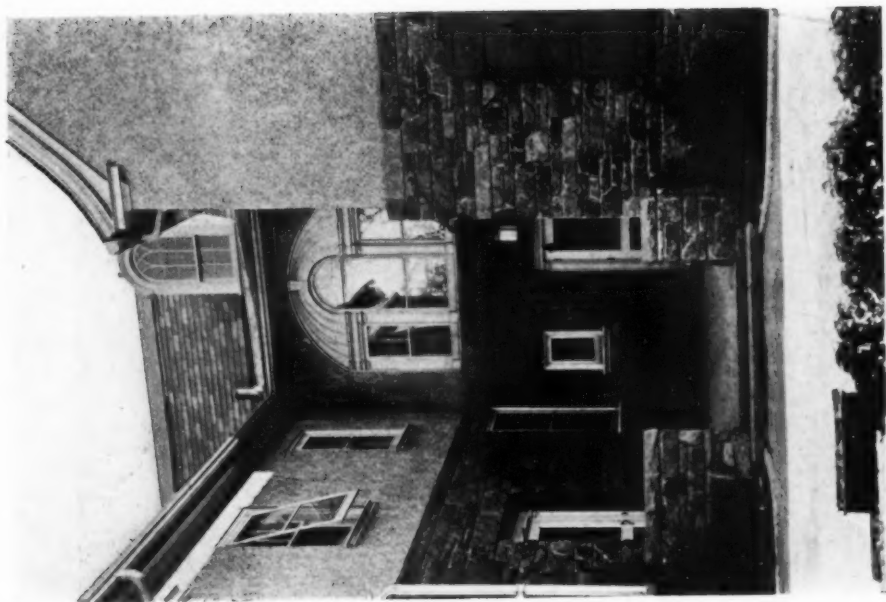




HOUSE AT ST. CLOUD, MINN. TYRRE & CHAPMAN,  
AND J. M. HAMILTON, ASSOCIATED ARCHITECTS.



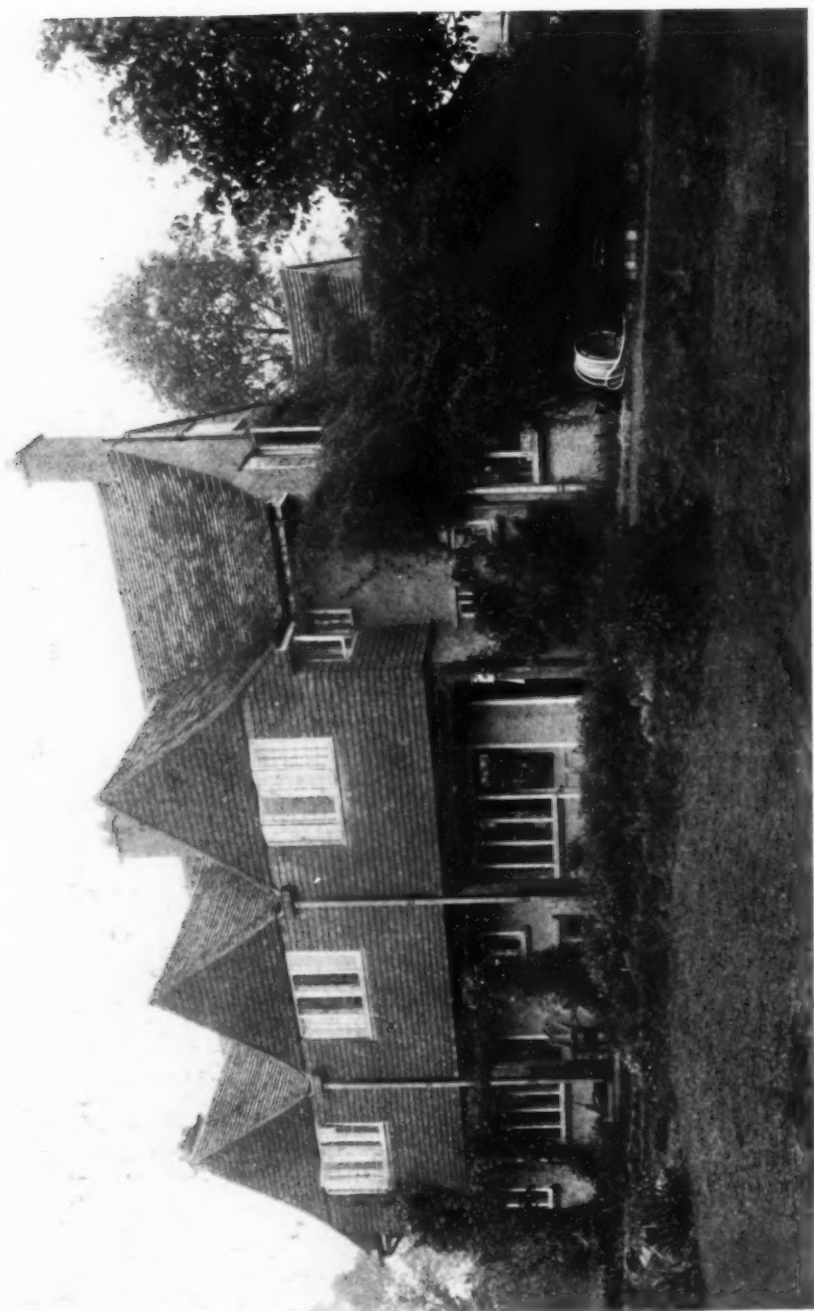
END VIEW—HOUSE AT ST. CLOUD,  
MINN. TYRIE & CHAPMAN AND  
J. M. HAMILTON, ARCHITECTS.



VIEW SHOWING STAIR WINDOW—HOUSE AT  
ST. CLOUD, MINN. TYRIE & CHAPMAN  
AND J. M. HAMILTON, ARCHITECTS.



EAST FRONT—THE COBBLES, WALTON HEATH, SURREY,  
ENGLAND.  
L. STANLEY CROSBIE, ARCHITECT.



GARDEN FRONT — THE COBBLES, WALTON HEATH,  
SURREY, ENGLAND. L. STANLEY CROSBIE, ARCHITECT.



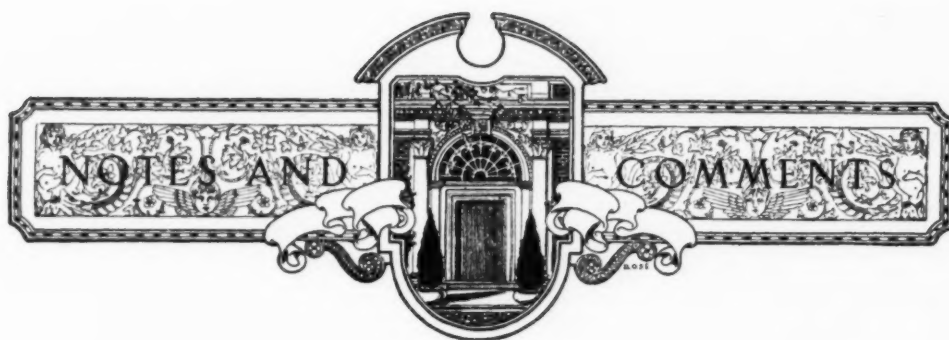
RESIDENCE OF J. J. HAMILTON, ESQ., FIELDSTON, NEW YORK CITY, ILLUSTRATING THE GARAGE AS AN INTEGRAL PART OF THE HOUSE. DWIGHT JAMES BAUM, ARCHITECT. PHOTOGRAPH BY ANTOINETTE PERRETT.





RESIDENCE OF MISS E. V. MURPHY, FIELDSTON, NEW YORK CITY. ILLUSTRATING THE GARAGE AS AN INTEGRAL PART OF THE HOUSE. DWIGHT JAMES BAUM, ARCHITECT. PHOTOGRAPH BY ANTOINETTE PERRETT.





**Thirteenth  
Annual  
Convention of  
The American  
Federation of  
Arts**

The Convention, held in Washington, D. C., May 17, 18 and 19, 1922, was preceded by an evening session held in the Memorial Continental Hall of the Daughters of the American Revolution. Robert W. de Forest, president of the Federation, presided. The speakers were: Chief Justice William H. Taft; Jules T. Jusserand, Ambassador of the French Republic; and Thomas Nelson Page, lately Ambassador from the United States to Italy.

"Coöperation is the keynote of success today," said Mr. de Forest, "and it was to secure coöperation in the arts that the American Federation of Arts was founded in 1910." The two points strongly emphasized in all the papers presented during the Convention were the power of art in every day life and the importance of offering to the young people of the country the very best opportunities for education in art, both for its cultural and for its vocational value.

One of the most inspirational features of the Convention was the discussion, from various points of view, of appreciation of art by the general public. Rossiter Howard, head of the educational work at the Cleveland Museum of Art, speaking on the topic, "Winning the People," said, in part, "We must help people to understand that art is a quality in the things we handle every day. Children are susceptible to beauty; let them act and draw and feel the quality of beauty in the best things. Give them beautiful fabrics and Tanagra figurines or American bronzes to draw from, instead of old broken cups and saucers.

"Encourage organizations to buy—people will find the money for what they really want. On the other hand, make the artist

realize that it is wiser to place a modest price on his work and ensure its message being carried into many homes. The artist, the teacher, the museum director must share their enthusiasm with the many if they hope to win the people."

The same thought was expressed in a different way by W. Frank Purdy, Chairman of the Industrial Arts Council, in his paper "Creating a Market," when he said: "An artist does not complete his work until his creation has found an appreciator; there is nothing ignoble in the fact that a painting or a piece of sculpture is for sale!" Mr. Purdy also called attention to the importance of reaching pupils in the private schools whose heart hunger for beauty is just as keen as those in the public schools. "In five years," he said, "these young people will be the buyers of the nation."

Royal Cortissoz, art editor of the New York Tribune, in his address on "The American Academy in Rome and That for Which it Stands," told of his being in Rome with Charles F. McKim. Looking across from one of the hills, McKim remarked, "How beautiful it all is!" "This," said Mr. Cortissoz, "is the underlying object of the Academy in Rome—that picked young men should have an opportunity to see 'how beautiful it all is'. The technique of painting can be learned in this country, but what is lacking is the stirring of the imagination. That art should be a little bigger, a little finer than ourselves, is the spirit that McKim wanted to cultivate. The Academy is a place that undertakes, not to teach but to inspire."

E. R. Bossange, Director of the College of Fine Arts, Carnegie Institute of Technology, Pittsburgh, told of the correlation of the Arts in that school. There are six departments: painting, sculpture, architecture, applied art, music, and drama and

these include eighteen courses. In addition to the technical work there are cultural subjects with four year courses that lead to the degree of B. A. The principle underlying the instruction is that all students should train the mind and the emotions as well as acquire technical ability. The history of civilization is taught in order that the spirit of the various periods may be understood. A general course in allied arts is given to all students: thus the painter, the sculptor, the decorator and the architect draw in the same studio, and the exchange of interests is most valuable. The decorator making period plates gains from the architect; the dramatist is able to conceive his costumes and reflects the spirit of the musician. Each type of artist thus shares the enthusiasm of those whose life work is parallel to his own, but along a different line of art.

The Beaux-Arts method is followed at Carnegie; that is, a definite idea is selected and gradually elaborated. Thus systematic, not haphazard work, is the business of the school, and the fundamentals are thoroughly mastered. "To bring all arts under one roof produces a background; it stimulates imagination and results in broader sympathies," said Mr. Bossange. "The general training and contact with local interests is preparing, it is hoped, men and women who have something to say and who have the power to interpret their ideas to others."

Huger Elliott, Principal of the School of Industrial Art in Philadelphia, emphasized the fact that the doctrine of design is needed by the painter and the sculptor as well as the technique of their profession. "Painters and sculptors seemingly work only for themselves without thought of the ultimate destination of their products," said Mr. Elliott. "In the Pennsylvania School of Industrial Art they are taught the principles of design, and are trained in the technique of the *specific* phase of art that they expect to follow. Each student has an opportunity to do every step of the work with his own hands just as it is being done in the shops. We are learning how to master the machine, and when we do this we shall be able to help the machine make beautiful things." Mr. Elliott pointed out that the movies are the most direct appeal to the people and that in Philadelphia the movies are being used to carry the message of art.

The part that the colleges should play in art education was brought out by Frank

Jewett Mather, Jr., Marquand Professor of Art at Princeton University. "The teaching of art in the colleges should be strictly academic," he said. "It is not the duty of the college to train artists but rather to develop discerning art lovers who shall encourage and support the arts. The work of art should be treated in its large relation to the man who produced it and the time that influenced him. A work of art is the strongest document of the time—the only reliable document that is handed down to future generations.

"The Alma Mater brings a perfume of the past. The college has the opportunity to open the old world to young men and women by giving a broad historical point of view upon which to base their judgment of the present. Let each group use its own advantage to the maximum, but not attempt that which its sister institution can do better."

A number of resolutions were presented during the course of the convention. After careful consideration by the Committee on Resolutions, the Convention adopted the majority. These resolutions, in condensed form, are as follows:

1. Favored the saving of the church in Albany, built in 1813, which a moving picture house is planning to ruin by removing the tower.

2. Endorsed the exhibition of American paintings, sculpture and decorative arts to be shown in Paris in the Spring of 1923 at the request of the French Ministry of Foreign Affairs and the Ministry of Beaux-Arts under the auspices of the following American Committee appointed by the French Government: Charles Butler, Chairman; Julian Clarence Levi, Secretary and Treasurer; Bryson Burroughs; Paul Cret of Philadelphia; and William Emerson of Boston.

3. Suggested to the College Entrance Examination Board that it include in College Entrance Examinations questions dealing with the graphic and plastic arts.

4. Requested the National Commissioner of Education and the Commissioner of Education in the several States to accord the subject of art the recognition for college entrance that it deserves as a major subject in the high school course of study.

5. Requested the appointment by the American Federation of Arts of a Committee to coöperate with the Committee on Education of the American Institute of

Architects to secure the adoption of the two previous resolutions.

The detailed report of the Federation's work was presented by the Secretary, Leila Mechlin. Among the many activities there were fifty-two exhibitions shown 256 times in 143 cities. They included paintings in oils and water colors; original etchings and other prints; photographs; industrial arts and the handicrafts; small sculpture; architectural views; and school work. The architectural group consists of the following series: 1. Photographs of town planning—37 charts; 2. Garden pictures—122 photographs; 3. Cathedrals—86 large photographs; 4. War memorials—100 photographs. The cost of these architectural exhibits is from \$10 to \$50 each; the exhibits of paintings and handicrafts vary from \$30 to \$300. The number of lectures circulated was 41 and they were given with lantern slides 127 times. A monthly publication, *The American Magazine of Art*, keeps the 313 chapters and nearly 3,000 individual members informed regarding current art activities, while the *American Art Annual* is the recognized book of reference in art in the United States. The headquarters of the Federation are in the Octagon at 1741 New York Avenue, Washington, D. C.

The following were re-elected members of the Board of Directors to serve until 1925: Helen C. Frick, Cass Gilbert, Francis C. Jones, R. P. Lamont, Charles Moore, Charles D. Norton, Duncan Phillips, Edward Robinson. Mrs. George Blumenthal and Thomas Nelson Page were added to the list of Vice-Presidents. The officers were re-elected as follows: Robert W. de Forest, President; Charles L. Hutchinson, Vice-President; Charles D. Norton, Treasurer; Leila Mechlin, Secretary.

FLORENCE N. LEVY.

#### ✓ "Side-Lights on Architectural Polychromy"

The question has been raised several times lately by architects, when discussing the various phases of procedure in architectural polychromy, as to the extent to which historic precedent should be followed when the development of color quality is under consideration. In Greek architecture, for example, archaeologists and chemists have determined with considerable accuracy those colors which were originally used. Similar research has been prosecuted with regard to colors used in the Gothic

periods. It must frankly be admitted that artistic enthusiasm is not spontaneously evoked, when we examine those polychrome works of the nineteenth or twentieth centuries which have been developed in complete accord with archaeological data: we refer to those of Pugin, Viollet le Duc, certain German buildings, such as those in Athens, and restorations in Gothic churches. When the main aim is to recreate the original effect, there is no latitude for choice; but if a distinct interest is sought the color problem is much more involved and subtle. In the first place, the fact must be appreciated that each distinct type of art expression is allied to a characteristic variety of color expression; the latter evolved in the effort to realize the decorative aspirations of the period. This is most convincingly demonstrated in those schools of painting in which expression grew spontaneously; it will also be found that a process of color evolution keeps pace with development in aesthetic perception, as the school passes through the phases that succeed each other from the primitive to the decadent. In the mediaeval examples of painting, tapestry, and stained glass, produced over a period of almost three hundred years, the gradual modification of a distinct type of color quality is very apparent. In the most virile works of that period the attraction exerted by pure vibrant color is unmistakable. With the advent of the Renaissance manner a complete reaction is sensed; decorative interest is centered in richness and delicacy of composite tone, showing a sentiment that differs essentially from that of their stylistic predecessors.

As technique and effect in architectural polychromy are at present indeterminate quantities, it is safer, whenever practicable, to take examples of the period as the basis for experimentation. The most desirable achievement would undoubtedly be to reflect in architectural polychromy that color sentiment which is revealed in modern painting and decoration. Our contact with the works of our contemporaries renders it almost impossible to identify their color characteristics, from the point of view of classification, beyond stating in a general way that our predominant sympathy in harmonies appears to incline to tone compositions in which composite colors are linked together by common color factors. The translation of this characteristic tonal quality into architectural decoration cannot be achieved by calculation or deduction; it can only result from the effort to materialize that which is felt to be the most fitting. Those who are endowed with color sense will be uncon-

sciously influenced by the predominant inclination in color selection and assemblage; and, when expression becomes fluent through experience, will undoubtedly reflect the spirit of the day in their work. As we are aware that our predilection inclines to those color groups in which the common color factor constitutes an element of harmonious relation, there is no reason why such a principle might not be utilized as a basis for the modification of the Greek or mediaeval palettes. This would involve the simplest form of procedure, in view of the fact that architectural effect admits only of the use of flat tones. With a palette consisting of reds, yellows, browns, black, greens and blues, a sub-tone of yellow could be introduced into the majority of these with sympathetic results.

When color modifications such as these are under consideration, a question arises as a natural consequence, "Which pigments are referred to?" The pigments which we will be compelled to use, for a variety of reasons, are high-temperature glazes on fired clay products. Commercial terra-cotta is the only material which is at present available for structures of big scale. It is a regrettable fact to record, but no terra-cotta manufacturer, in this or any other country, shows the remotest conception of the elements or composition of a palette meeting the barest requirements of architectural polychromy. For this astounding condition the manufacturer is not entirely to blame. The main responsibility rests with the architect, who gives this material only that casual consideration that is allotted to the cheaper substitute; many feel that its low price debars them from the right to ask for any form of artistic quality.

The deplorable condition of artistic undevelopment that exists in that industry is a direct result of the apathy of architects to the great decorative possibilities of this structural material. It is a peculiarity of American industries to find that, when the consumer has no appreciation of what a product might become with artistic treatment, no progress is recorded by the industry as a whole.

Many of the terra-cotta manufacturers employ chemists who are skilled in the compounding of glazes, but they are uninstructed, and without guidance, where a vital phase of their activity is concerned. They ignore the extreme importance of tone-value in decorative or architectural design, and that quality of color relationship which must be established

throughout a range of pigments, if harmonious color effect is to be made a possibility with their product. When systematically graded tone values and color series of definite character are demanded by the architects, as being essentials, the architectural value of this product will at once appreciate.

Much pioneer work must be performed before terra cotta colors are adjusted to the minimum requirements of architectural polychromy. Any architect who visualises a color effect for an architectural scheme becomes thoroughly discouraged; if he arranges a color scheme for, say, five colors, he may possibly find three that have the requisite tone quality and value, but the remainder are quite unacceptable by reason of their unadaptability in color character or strength.

Such a serious condition demands the closest collaboration between those who have clear vision of architectural requirements, and those who create the ingredients of effect. The architect is dealing with pigments which follow no rules in color mixing with which he is familiar: he must not assume that by choosing a yellow and a blue, that he will produce a green; he must realize that he is compounding a chemical mixture which, when fired, will probably produce a nondescript grey. This summarizes the most serious impediment to progress in the general use of color in architecture at the present moment.

LEON V. SOLON.

The Pennsylvania Academy of Fine Arts opened its Summer Academy Summer School at Chester Springs, Chester County, Pa., on April 17th, and will remain open until the second week in October. A very unusual opportunity is offered by the Academy for open-air instruction in drawing, painting, illustration and sculpture.

Mr. George Oberteuffer, who has spent a number of years studying in Europe, has been added to the faculty, and he will instruct in the landscape and portrait classes. In addition to Mr. Oberteuffer, Mr. Daniel Garber and Mr. Fred Wagner will teach the landscape class. The class in sculpture will be in charge of Mr. Albert Laessle, and the illustration class will be taught by Mr. George Harding.